

MUSICAL AMERICA

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SHOCKING STATE OF SCHOOL MUSIC IN N. Y. EXPOSED BY INVESTIGATION

Special Probe Discloses Only Fifty-five Supervisors for 1,000,000 Children—Average of Hour Weekly Devoted to Music Study—Actual Instruction Left to Unspecialized Class Teachers—Microscopic Fraction of Great Budget Expended for Sorely Needed New Instruments—Proper Equipment Indispensable—Future Culture Crushed by System of "Fooleconomy"

NEW YORK, greatest city in the world, has not yet awakened to the importance of musical training in the public schools.

Politicians, who regard music as a fad, prune annual appropriations of the Board of Education already cut to a minimum.

As a result, funds available for musical education relegate the study of music to a position far beneath its importance and dignity.

Fifty-five supervisors, or "special teachers," are expected to develop an appreciation of music in nearly a million public school children.

Actual instruction is left to class teachers with no special aptitude for the subject or even a preference for that highly specialized work.

An average of from forty to eighty minutes each week is devoted to the study of music in the public schools.

Although antiquated and worn-out pianos are found in many of the schools, the Board of Estimate cut out an item of \$27,815 from the annual budget for 1920 to cover replacements and repairs on these instruments. Later Comptroller Craig refused to sanction the appropriation of this small item out of unexpended balances at the city's disposal.

The city's budget for 1921, aggregating \$345,571,399.77, provides but \$36,325 for piano and organ repairs and replacements to cover the musical needs of the Board of Education for both years.



Photo by Mary Dale Clarke

PERCY GRAINGER

Both as Pianist and Composer This Brilliant Figure in the Music of Our Day Has Won Countless Admirers in This Country. His Reappearance in Recital at Carnegie Hall, New York, Last Tuesday Added Another Triumph to His List. (See Page 4)

What must be done to bring our city administrations to a realization of the importance of an appreciation of good music in the younger generation?

A Vital Problem

We are face to face with a problem which is growing more important every year and which must be met if we are to hold our position in the world of music. The writer has no desire to be an alarmist. He realizes that America has steadily progressed toward higher ideals and will continue to climb in its artistic aspirations.

It is nevertheless apparent that the future of good music in America will be determined, in a great measure, by the attitude of our schools toward musical education. The problem is not one that

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Shocking Conditions in School Music of New York City Exposed by Investigation of Official Data

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concerns New York City alone, for many other large cities throughout the country have not awakened to the importance of music in the school curriculum. There is a general tendency to relegate music to a position in the rear of the minor studies for the average student and give special attention only to the talented pupil for show purposes.

The concert hall and the opera play an important part in satisfying a craving for good music, but their mission will be of no avail if the schools fail to sow the seed of musical appreciation in the hearts of the young.

Beethoven Instead of "Jazz"

The question to-day is not "How shall we satisfy the demand for good music in the United States?" but "How can we bring an appreciation of the classics in the souls of the thousands who now worship at the altar of 'Jazz' and to whom Beethoven is but an empty name?"

There is no scarcity of artists and capable teachers of music, but there is an appalling lack of appreciative audiences.

Little can be done to improve methods of teaching music until the proper equipment is provided. Without specially trained teachers in sufficient numbers, without suitable pianos and other instruments kept in good repair and proper tune, without adequate classroom facilities and sufficient time devoted to the study, little can be accomplished.

Sufficient funds are a prime necessity and one of the handicaps of the New York City Board of Education has been its inability to secure enough money to be applied toward teaching music in the schools.

The system of appropriating funds for departmental needs during the year in New York City makes music a peculiar sufferer. Each city department prepares an estimate of its money requirements for the year, enumerating in detail the items of annual expense. These estimates are thoroughly examined before submission to the Board of Estimate and are cut down to a minimum as governed by the previous year's needs of the department. From these estimates, the Board of Estimate prepares the annual budget, and many items are ruthlessly lopped off and pruned down in an effort to reduce the total.

When the Board of Education submits its estimate, musical requirements naturally form a very small percentage of the total in which janitorial services alone total more than \$3,000,000. Despite their modest proportions, however, musical appropriations are quickly singled out by the budget pruners and cut indiscriminately. Funds must go first, the politicians say, and the children suffer.

As a result of this unscientific method of making educational appropriations, music in the schools of New York has stood in the position of the poor relation begging a crust after the feast. In many cases, it is partly dependent on private charity.

We will leave the discussion of methods to a later article, but it may be stated at this point that a very small portion of the school week is devoted to the study of music in the schools of New York City. George H. Gartlan, Director of Music in the Department of Education, estimates that from forty to eighty minutes is all that the average public school student spends in the study of music.

Fifty-five Supervisors

With only fifty-five supervisors, or "special teachers" as Mr. Gartlan chooses to call them, to direct musical instruction in the entire five boroughs, comprising a school roll of nearly a million children, the bulk of the work falls on the class teachers, already overburdened with work, and with no special qualifications for teaching such a highly specialized subject as music. In the high schools, where special teachers are employed, music is required in the prescribed course only during the first and second years and less time is devoted to it than any other subject in the school course.

It is readily apparent that with these handicaps, music has a hard struggle for recognition and only the specially talented students, many with opportuni-

ties for outside study, are able to show satisfactory progress.

Even more glaringly apparent is the lack of proper instrumental facilities for teaching music in the schools. It is indeed an unfortunate state of affairs when directors and teachers of music in the schools frankly admit that many of the pianos used in the schools are out of tune because of lack of funds to keep them in condition. How can musical appreciation be developed in the unmusical when the ear is racked by the horrible tones emanating from an instrument badly out of tune?

"Economy"!

Yet last year, in preparing the budget for 1920, the Board of Estimate eliminated entirely an item of \$27,815 for the repair and replacement of pianos and organs in the elementary and high schools of the entire city. On July 30, 1920, the Board of Estimate attempted to rectify this grave mistake by permitting the Board of Education to apply \$27,815 out of unexpended balances for this purpose. Whereupon Comptroller Craig insisted that such money could not be applied for that purpose and necessary repairs and tuning had to be dispensed with.

For 1921, the Board of Education asked \$41,325 for piano and organ repairs and replacements, indeed a modest sum when it is considered that nothing was appropriated for that purpose during the current year. This total was arrived at only after careful pruning by the Board of Education to hold the estimate down to the lowest possible sum.

The original estimate called for thirty-nine baby grands at \$900 each, total \$35,100; two concert grands at \$1,000 each, total \$2,000, and fourteen uprights at \$500 each, total \$7,000. These items aggregated \$44,100 for new instruments, but the estimate was cut twice by the Board of Education, first to \$41,325 and later to \$22,000, a figure of \$13,000 below the total for the baby grands alone!

Maintenance, use, repairs, tuning and moving of pianos were estimated at \$7,975; repairing and tuning of pianos in playgrounds and recreation centers, \$5,250; rebuilding organ at Morris High

Eject Claquers Who Threaten Artists of the Chicago Opera

CHICAGO, Dec. 3.—The operatic claque received a serious setback Sunday afternoon when the management of the Chicago Opera turned away claque members at the doors of the Auditorium Theater, refunded the money they had paid for tickets, and refused to allow them to buy tickets or enter the theater. Three men were taken from their seats, given back their money, and told they would never be allowed inside the theater.

The action of the management followed complaints on the part of the singers that they had been threatened with ruin unless they paid tribute to the claquers.

During the performance of "Traviata" the preceding day, several men shouted and yelled, and made themselves obnoxious by their obvious attempts to create an enthusiastic reception for Tito Schipa. Others were noted Sunday in the same attempt to stir up boisterous applause for Titta Ruffo. They never applauded while the rest of the audience did, but saved their efforts to keep up waning enthusiasm. As these men had been circulating about the theater during rehearsals, button-holing the artists, until they were ordered out, the management exercised its right to decide who should be admitted, and refunded the money paid for tickets.

Herbert Johnson, general manager of the Chicago Opera, sent notes to all the artists warning them against paying money to anyone for applause, and urging them to report any threats to the management. The artists were specifically warned against dealing with two men who claimed to be authorized by

School, \$4,075, and maintenance and repair of organs, \$2,025.

Despite the two cuts in the Board of Education's figures for the purchase of new pianos, the city budget for 1921 prunes the allowance for piano and organ replacements and repairs from \$41,325 to \$36,325.

And so it goes from year to year. Pianos and organs wear out and become out of tune while the City of New York, with its stupendous budget of \$345,571,399.77, is unable to find enough money to supply the proper equipment for musical education.

The second article of this series will go more thoroughly into the methods of musical education now employed in the New York schools and will contain a statement by one of the leading musicians associated with the Board of Education on the solution of the problem.

DAVID FRIEDMAN.

Gartlan Blames Conditions on Lack of Funds

When interviewed regarding conditions under which music is taught in the New York City Public Schools, George H. Gartlan, Director of Music for the Board of Education, resented the use of the word "reform" in connection with present methods, but admitted that there was room for improvement. He laid the blame for insufficient support of music in the schools at the door of the Board of Estimate and particularly upon Comptroller Craig, who has had frequent clashes with the Board of Education on the question of appropriations.

"No one is in need of 'reforming,'" he said to the writer, "but much more could be done if we received proper support from the Board of Estimate."

"The City does not support the subject financially. If we want better music, we should have teachers of instruments in the schools. It should not be left to the parent to spend his own money for this purpose. We ought to have sufficient funds for orchestral libraries and libraries for choral societies. Where schools have such libraries, they have secured them through private subscription. We should have more time to teach music in the elementary schools. Each pupil receives but from forty to eighty minutes of musical instruction each week."

"What we need first and foremost is financial support. Our capital is minus zero, and the Department has no borrowing capacity. The city says: 'We will allow you so and so much,' and our estimates are cut from 40 to 80 per cent."

D. F.

the management to arrange a claque.

"No tickets will be furnished for such purpose, and the management opposes any dealings with claquers by the artists," reads Mr. Johnson's letter.

"Some of these bloodsuckers followed the troupe during the first two weeks of its tour," said Ben Atwell, publicity agent. "They cannot bluff the American singers, but they terrify the foreign artists, who believe that the threat of the claquers to ruin them will be made effective."

F. W.

Mrs. Kreisler Decorated by Austrian Government

It was made known in New York this week that Mrs. Fritz Kreisler, wife of the great violinist, has recently been given the Salvator Decoration by the government of the Austrian Republic. The decoration, which is one of the highest honors that the young republic awards, was given Mrs. Kreisler in recognition of her work as organizer and president of the Vienna Children's Milk Relief, which has during the past few years done much to save the lives of thousands of suffering Viennese children.

McCormack Receives Great Welcome in Paris

PARIS, Dec. 6.—As assisting artist in a concert given on Nov. 5 by the Paris Conservatory Orchestra, John McCormack received a tremendous welcome. His offerings included the "Il Mio Tesoro" of Mozart and the Beethoven "Jehovah, Hear Me," both of which were received with great warmth.

Hofmann Given Ovation at Final Recital in London

LONDON, Dec. 6.—At his fourth and final recital before returning to the United States, Josef Hofmann, at Albert Hall, on Dec. 3, received an unusual ovation. Despite demands for reappearances here and in the Provinces, Hofmann is sailing on Dec. 8 for the United States.

BALTIMORE ESCAPES BLUE LAW THUS FAR

Anticipated Interference with Sunday Concerts Fails to Materialize

BALTIMORE, MD., Dec. 2.—The report that there might be a possible interference by the members of the Lord's Day Alliance lent a feeling of keenness to the second concert on Sunday afternoon at the Lyric when the Baltimore Symphony, Gustave Strube, conductor, with Guy Maier and Lee Pattison, pianists, played before a capacity audience. Although the secretary of the Lord's Day Alliance, Rev. Davis, had published a statement that an opinion had been asked for as to the status of these Sunday concerts nothing happened to mar the pleasure for the music-lovers who had turned out in such a large force. A program which had as its chief number a concerto for two pianos, included the "Romeo and Juliet" of Tchaikovsky, the "Egmont" of Beethoven, the Sibelius "Finlandia," an arrangement of the "Orientale" of Gai (scored for orchestra by Mr. Strube) and the orchestral setting of Scott's "Danse Nègre," skillfully done by the local composer, Gustave Klemm. The pianists gained much applause for their musicianly performance. The orchestration of the Scott dance is marked with bright coloring. It was received with hearty enthusiasm.

Pierre Monteux, conductor of the Boston Symphony, with this admirable organization at its second concert at the Lyric last night paid a compliment to Gustave Strube, the local composer, in presenting for the first time in Baltimore a set of four preludes for orchestra upon a program that also contained a novelty, long wished for a local hearing, the orchestral suite from the ballet "Petrouchka" of Stravinsky. The work of Mr. Strube, in which his usual skill of orchestration and individual harmonic style are shown in a series of four brief, rhapsodic episodes, stands the test of association with contemporary compositions of a like kind. After the second prelude, and at the end of the group, the composer had to acknowledge the applause. The score of Stravinsky, at all times resplendent in coloring and tonal massing, at its first local hearing amazed some and pleased others of the large audience. The Mendelssohn Octet for Strings was played in a spirited manner. Mme. Alda, the noted Metropolitan soprano, was the soloist.

"Beggars Opera" Coming to New York

Arthur Hopkins will present "The Beggar's Opera," with music by Frederick Austin, on Christmas night at a New York theater to be announced. The English company which made such a success in the revival of the old work by John Gay at the Hammersmith, London, Theater, last spring, is to be imported for the purpose.

At the public dinner given to Frank Munsey, who has recently merged the *Star* and the *News*, and has taken over the ownership of the *Baltimore American*, a musical program was given by Margaret Cummins Raybold, soprano, and Horatio Connell, baritone, members of the faculty of the Peabody Conservatory, with orchestra under the direction of John Itzel. Frederick R. Huber arranged the musical representation.

F. C. B.

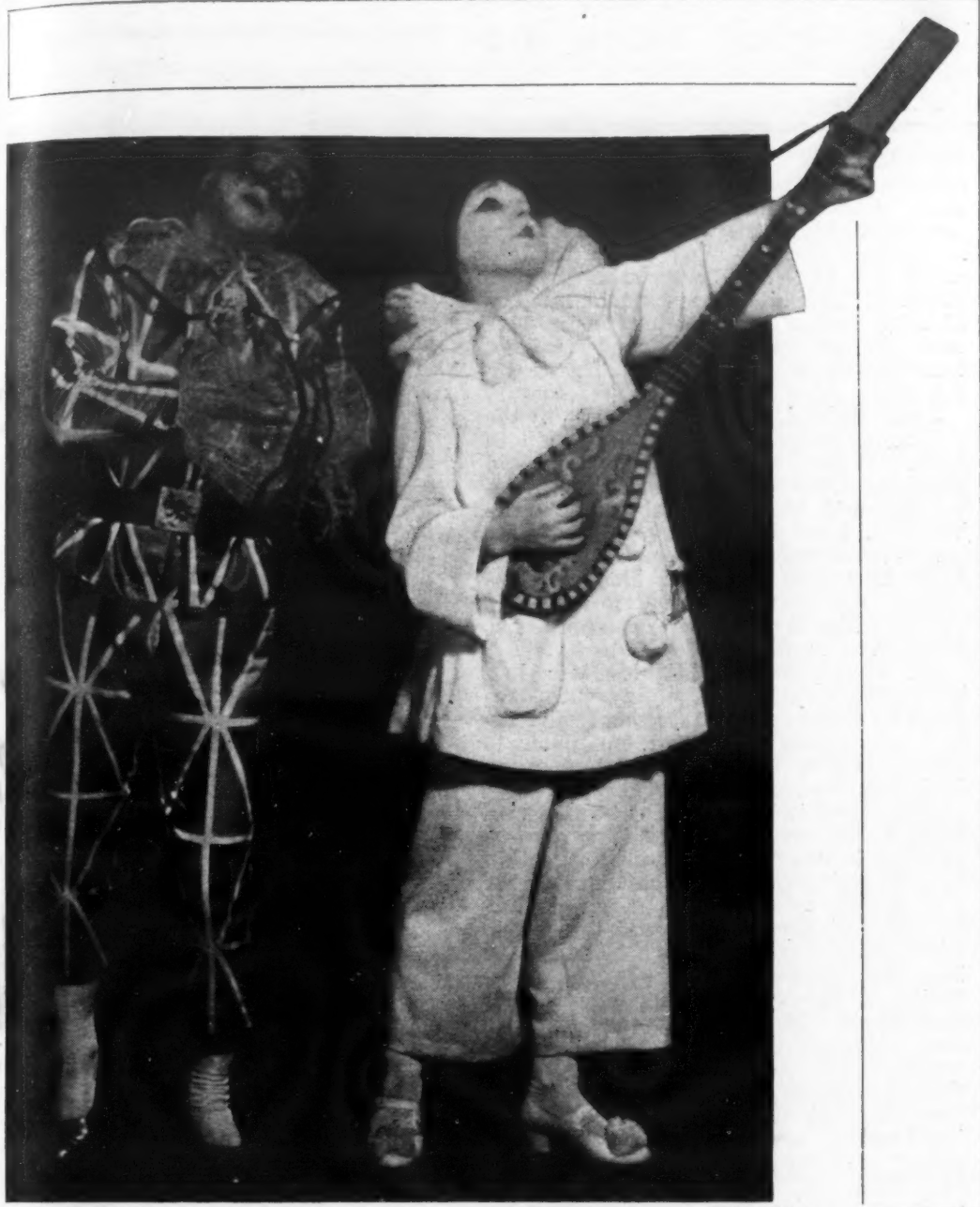
Toscanini and His Orchestra Due to Arrive in America

Arturo Toscanini and the Scala Orchestra of Milan, following its Italian tour, sailed for America on the Presidente Wilson from Naples on Nov. 30, and are due to arrive in New York on or about Dec. 12.

Première Becomes "Rehearsal" When Blue Law Advocates Threaten

An early sign of activity in the speeded up campaign of the Lord's Day Alliance came on Nov. 28, when what had been announced as the première of French opera comique at the Belmont Theater was turned into a "final rehearsal." The management had been notified by some organization devoted to strict Sabbath observance that Sunday opera would not be tolerated, and that the provisions of the existing State law would be invoked if an attempt were made to produce it.

"Magic Chimes" a Dainty Interlude in Metropolitan Week



© Miskin

Giuseppe Bonfiglio as "Harlequin" Ridicules the Passionate Efforts of Rosina Galli as "Pierrot" to Serenade the Dream Princess

Pick-Mangiagalli Ballet Has First Presentation—Story Borrowed from Comedy of Masks—"Cavalleria" and "L'Oracolo" Given on Same Bill—"Tristan" Repeated—Laurenti Distinguishes Himself in "Faust"—"Zaza" and "Bohème" Finish Week—Anna Roselle in Début as "Musetta"

AS outstanding feature of a week otherwise devoted to repetitions, the ballet novelty, "Il Carillon Magico" (The Magic Chimes) by Pick-Mangiagalli had its Metropolitan première last Thursday evening, Dec. 2. Glancing back to early Venice, "The Magic Chimes," (a mimetic symphonic comedy, as it is styled) borrows its tale from the porcelainous Comedy of Masks, which flourished before Goldoni lent his resuscitating touch to Italian drama. Written in a preamble and one act it concerns one of the manifold tricks of Harlequin, illustrious forbear of our decadent Punch. Pierrot, it would appear, has fallen passionately in love with the Princess of his Dreams, a propitious occasion for Harlequin and Columbine to play him a merry trick. They intrigue him into buying a clock which, at the hourly chimes, is supposed to fulfill its owner's dearest wish. Pierrot is beside himself with joy and betakes himself, clock under arm, to the palace of his Dream Princess. There Harlequin, Columbine and their minions have preceded him and in fantastic array, pretend to be Princess and Court. They lead the distracted Pierrot on, finally quelling his passion by dropping their disguise at the moment of his supreme ecstasy. And the play concludes with Harlequin and Columbine exchanging a kiss over the chagrined and belabored Pierrot.

This is one of the least ingenious of Harlequin's inventions but it is sufficient to afford occasion for all the familiar choreographic conceits and for introduction to the ever present personages of Venetian comedy.

If his story smacks ancient, Pick-Mangiagalli has at least committed no musical anachronism. Of modernities here are none. These nimble mimic souls

dance to pastel music. Though employing a variegated orchestra, Pick-Mangiagalli has used his colors lightly and the music throughout is graceful, simple and of reasonable charm, in keeping with the pantomime. A Dance for Columbine, a Serenade of some delicate humor and a "Furlana," the last a rather timorous and brief attempt at vividness, afford the most memorable moments.

Choreographic Features

Choreographically, "The Magic Chimes" has borrowed most of the graces of the earlier ballet school: a Minuet, a Butterfly Chase, an Intermezzo of Roses, a Twilight Dance among the flitting fireflies, and others, all of which the audience seemed to believe were still unbereft of charm, applauding the always lithe efforts of Rosina Galli as Pierrot, Florence Rudolph as Columbine, Bonfiglio as Harlequin, Jessie Rogge as Princess of the Dream, Florence Clover as a Gallant Cavalier, and Papi's admirable conducting.

To costume and scenic effects, the Metropolitan has lent its usual nice attention. A room in Harlequin's house decorated with mandolins and marionettes, and a garden following the prescribed "square-cut" vegetation of the seventeenth century, furnish the background. Chief interest would center in the lovely curtain of the ballet, pearl gray in color with floral medallions taken from designs of the versatile Brunelleschi. On this detail of setting, Pick-Mangiagalli lays a stress somewhat unexplainable, unless it be that we may catch the essence of Filippo's scenic contribution to the drama of his day.

Pierrot and Harlequin, once daring rebels from the Sacri Rappresentazioni, now pale with the memory of Muscovy's vivid mimes. Nevertheless "Il Magico

Carillon," as a numerous audience attested at its première, will doubtless prove a pleasant choreographic interlude in the Metropolitan repertoire.

"Cavalleria" provided the first offering of the same evening with Gigli as a Turiddu of fine vocal capacities. Mme. Destinn's Santuzza was far more gracious than her same characterization last season while Perini, Chalmers and Berat completed the cast.

Scotti's unforgettable Chim-Fang, and admirable singing and acting on the part of Didur, Picco, Harrold, Florence Easton, Cecil Arden, Pietro Audisio and little Ada Quintana, made the dramatic "L'Oracolo" one of the finest artistic offerings of the season. Moranzoni offered his leadership in both operas.

FRANCES R. GRANT.

"Samson and Delila"

Caruso as Samson attracted a huge audience on Thursday evening. He was in good form. Matzenauer was the alluring Dalila, de Luca, as the High Priest, and Rothier as the Old Hebrew, shared in the honors for their forceful interpretations.

The Second "Tristan"

There was a prolonged demonstration for Artur Bodanzky at the season's second "Tristan and Isolde." Mounted with more than its pre-exilic splendor, sung with communicative fervor, and conducted with deftness and frequent exaltation of spirit, the restored "Tristan" brought further encomiums for Mr. Gatti-Casazza and his aides. Some of the principals sang better, some not so well. Mme. Matzenauer, whose impersonation of Isolde has won well-merited admiration because of its histrionic artistry, gave more of full voice in the first act. She sang with frequent great beauty of tone, but with no less stridency in the occasional soprano flights beyond her normal range. Sembach, as Tristan, seemed to encounter additional difficulty in the half-voice singing of the second act love duet. Jeanne Gordon was Brangaene, Whitehill Kurwenal, and

Blass King Mark. The last-named was in better voice than at the first performance and sang nobly. O. T.

"Faust"

The first "Faust" of the season was given on the evening of Dec. 1, with Farrar, Delaunoy, Berat, Martinelli, Laurenti, Whitehill and Ananian in the cast. It was, on the whole, an excellent performance, though not distinguished for vocal excellence save on the part of Mr. Laurenti, who substituted for Giuseppe Danise as Valentin.

In spite of the small parts with which he has been entrusted, this young singer has long been recognized by those who know good singing when they hear it, as a sterling artist of lovely voice. He proved on this occasion that he was capable of filling an important rôle with much vocal and histrionic distinction. Not since the days of Campanari has the "Dio possente" been so beautifully sung. Now that he has proved his mettle, one hopes to hear him in many more important roles. Miss Farrar sang better than usual and in spite of an absurdly sumptuous series of costumes, was delightful histrionically. Mr. Whitehill, not in the best voice, was a mild-mannered devil, and Mr. Martinelli, singing well, a stereotyped Faust. The other singers were good. The performance suffered from lack of rehearsal and Mr. Wolff, at the conductor's desk, was mightily put to it to hold things together. This state of affairs was especially bad in the first scene. Mr. Wolff's conducting all through was delicate and well-considered. J. A. H.

"Zaza" Again

"Zaza" was sung for the second time this season at the Metropolitan last Saturday afternoon. Again Miss Farrar was the center of attraction and won her usual tributes for her effective and gripping impersonation. Mr. de Luca and Mr. Martinelli shared honors with her, the tenor being in good vocal form and acting the part of Dufresne with much intelligence.

[Continued on page 4]



© Miskin

Jessie Rogge as "The Princess of Dreams" and Her "Gallant Cavalier," Florence Clover

Visiting Orchestras Enhance New York's Week

Philadelphia and Boston Organizations Augment Gotham's Schedule—Damrosch Gives a Beethoven Memorial Concert—Brahms as Mr. Monteux Reads Him—Other Concerts of a Week Rich in Symphonic Music

WITH the National Symphony silent for seven whole days New York's orchestral pleasures were supplied in approximately even quantity last week by the Philadelphia and Boston organizations and the Philharmonic and New York Symphony. The Philadelphians, for a change, abstained from novelties. The Bostonians brought with them a suite by Ravel called "Le Tombeau de Couperin" and Respighi's "Fountains of Rome." The Damrosch orchestra gave a Beethoven memorial concert on Thursday afternoon and Friday evening, while on Sunday afternoon they offered a suite, "Le Couvent sur l'eau," by Alfredo Casella. Olga Samaroff was soloist at the Friday Philharmonic, Mischa Levitzki at the Sunday Symphony.

The Philadelphia Orchestra

Mr. Stokowski gave his New York patrons a respite from novelties last week. The program of the third Philadelphia concert confined itself to matters of proven respectability—to the "New World" Symphony, Brahms's Variations on Haydn's St. Antoni Chorale and the "Tannhäuser" Bacchanale with the prefatory overture. The distastefulness of this to fiery natures, who need something new, something French or something vitriolic to sustain them, may be conjectured. On the strength of recent programs and future promises these burning spirits have blessed Mr. Stokowski among conductors. What if he should prove recreant to their trust? But the audience seemed entirely content and showed no diminution either of numbers or enthusiasm. Like the captivated jurors in "Trial by Jury," "they've but one word, my lord, and that is rapture."

It follows, then, that the chronicle need be of the briefest. Dvorak's symphony, by virtue of ceaseless usage, has come almost to be regarded the inviolable property of local orchestras. It had its birth in New York and under New York conductors has enjoyed its best performances. Mr. Stokowski takes the symphony with a difference. His reading is anxiously refined and heavily perfumed. He polishes and sweetens. His tempi are his own. The structural elucidation is very careful, very clear, even in the face of such technical imperfections as the orchestra suffered last week.

As went the symphony so went the splendid variations of Brahms, and Mr. Stokowski's individual fancies again had play. The "Tannhäuser" music wanted nothing of its orgiastic tumult and intoxicating sensuous fragrance. It should always be played in conjunction with the overture. One never feels the full force of its delirious passion unless the approach to it is gradual and prepared.

H. F. P.

Bostonians' Evening Concert

Seemingly Mr. Monteux believes in rough handling for Brahms. Last year

he gave the First Symphony of that master and the impression was of a vigorous and protracted cudgeling. Last week he treated the Fourth with leonine caress. Mr. Monteux is a curious anomaly among French conductors. His methods have a weight and ponderousness quite unassociated in the popular mind with Gallic leadership, and a corresponding lack of plasticity, clarity and grace. Brahms is, of all composers, the one who suffers most from conducting so qualified. There have been few performances of this particular symphony in recent years as dun, turgid and leaden-shod as this one. Mr. Monteux found very little in the work but dullness and opacity and the orchestra's playing did little to allay the wearisome impression. It, too, was heavy and the worse for flaws.

The symphony out of the way, Mr. Monteux delivered in turn a suite of Ravel, somewhat enigmatically called "Le Tombeau de Couperin," Ottorino Respighi's "Fountains of Rome," and Strauss's "Till Eulenspiegel," which emerged from its ridiculous quarantine for the first time since the war. There was about half an hour too much music and the Ravel might have been deleted from the bill without signal loss. Ten bars of Strauss's Rabelaisian ribaldry (but how ordered and transparently classic it sounds to-day!) leaves such music as Ravel's and Respighi's flat as a deflated toy balloon. Yet it contains far more diabolical humor than Mr. Monteux uncovered. Respighi's tone poem was heard here at a Philharmonic concert about two years ago. Plainly its composer is not a wanderer in the prickly harmonic thickets of Malipiero and Casella. "The Fountains of Rome" may be slight, superficial music which sounds no individual note; but it is of poetic color and charming conceit, suggestive in atmosphere, beautiful in its shimmering instrumentation and adroitly built up.

Philip Hale surmises that the fantastic title of Ravel's Suite was intended to convey the impression that the successive pieces—a prelude, furlana, minuet, and rigaudon—were "after the manner of the great writer for the clavichord." In form, perhaps, they are; certainly not in spirit or musical charm, with their strained endeavor to avoid all illusion of possible commonplaceness and their resulting artifice. In this respect they approach Couperin about as nearly as Debussy's "Hommage à Rameau" does to the object of its professed deference. The present composition is an orchestrated version of a six movement piano suite, each section of which is dedicated to a fallen hero of the late war.

H. F. P.

The Saturday Concert

The doings on Saturday afternoon were unexciting, barring the suite from Stravinsky's "Petrouchka," which came as the final number on the list. This

Mr. Monteux gave with fascinating sparkle, and the vertiginous score was made to live for us once more. There is genius in this music, and we have heard little from Mr. Monteux which he does as well. His days with the Russian Ballet of Diaghileff have made him, of course, absolutely at home in it. A word in praise of Raymond Havens, who played the taxing piano part admirably.

Jean Bedetti, the solo 'cellist of the orchestra, played the Lalo Concerto in a manner that elicited little short of an ovation. His technical skill is noteworthy and his tone rich and warm. We should not be at all surprised were some enterprising concert manager to seize him and cause the Boston Symphony next season to seek a new solo 'cellist. Mr. Bedetti is truly an artist of the first rank!

On what authority Mr. Monteux had his entire string section play the Mendelssohn Octet for four violins, two violas and two cellos, we have been unable to learn. It may be the custom in France. In our orchestral concert-going we have not heard of it here. Let it be recorded that it is not ineffective, and has a parallel in the usual playing of certain famous string quartet movements by the strings of a symphonic organization. But why display the strings of the Boston orchestra these days? They have lost the purity, the velvet that was theirs in the days of Gericke, Fiedler and Muck. The roughness with which they attacked the first and last movements told a sad tale. One was certain that the string players who for twenty years sat at the desks in the Boston band and are now playing with other symphony orchestras in America have not been replaced. Mr. Bedetti had, as we said, an ovation, but for the orchestra there was little applause, save after the Mendelssohn Scherzo, which never fails to please, and after the Stravinsky. The audience was pitifully small, whole sections of the parquet empty and boxes unoccupied by the half dozen. *O tempora! O mores!*

A. W. K.

Damrosch's Beethoven Concert

Walter Damrosch's "historical" cycle reached its third stage on Thursday afternoon of last week. The program concerned itself with Beethoven exclusively and so enabled the conductor to slay a second bird with the same stone by dedicating the concert to the commemorative purposes just now in season. A laureled bust of Beethoven occupied the back of the stage. The concert offered three symphonies—the First, Seventh and Fifth, in the order named. Three Beethoven symphonies at once is what the English call a "tall order," but official Beethoven festivities do not happen every day. In Beethoven's time people endured much worse and anyone who thinks modern concert-goers overfed ought to glance at the programs that Wagner had to conduct at the London Philharmonic in 1855.

Last week's audience seemed in a ceremonial mood and practically everyone stayed to listen to the Fifth Symphony as if it were heard only once every five winters. Mr. Damrosch's readings of this and of the Seventh are matters too familiar for renewed description. It is always a pleasure to hear the little C Major Symphony. It

[Continued on page 6]

Big Increase in Admission Taxes

WASHINGTON, D. C., Dec. 6.—The annual report of the Commissioner of Internal Revenue, just issued, shows an increase of fifty per cent in the collections of opera, concert and theater admission taxes in the fiscal year ended June 30, 1920, over those for the corresponding year ended June 30, 1919. The receipts from this source in the twelve months ended June 30, this year, were \$76,720,555.43, while in the preceding year the total was \$50,919,608.42.

A. T. M.

Arthur Shattuck Returns from His Two Years Abroad



Arthur Shattuck, Pianist, in Switzerland

After an absence of nearly two years, Arthur Shattuck, the distinguished American pianist, returned on the Aquitania during the week of Nov. 14. Mr. Shattuck spent most of his time while abroad in France and Switzerland. On arriving, he left directly for the West, to appear in recital at Eau Claire, Wis., on Nov. 29, and as soloist with the Minneapolis Symphony at St. Paul on Dec. 2 and at Minneapolis on Dec. 3. His numbers at these concerts were the Palmgren "River" Concerto and the Finale from the Saint-Saëns Piano Concerto, No. 5.

MESSAGER RESIGNS POST

Compelled by Ill Health to Quit Comique—Offer Wolff Bâton

Andre Messager, the conductor and composer, has resigned as director of music of the Paris Opéra Comique, says a special cable dispatch to the New York World dated Dec. 3. Ill health is given as the reason for his resignation. It is understood, says the dispatch, he will be succeeded by Albert Wolff, at present French conductor at the Metropolitan Opera House.

Mr. Wolff in a statement made later, said that the Paris offer had been made to him, but that he has not replied definitely. His Metropolitan contract has two years to run, and he hopes to make some arrangement whereby he may perhaps divide his conductorship between them.

AT THE METROPOLITAN

[Continued from page 3]

Applaud New Soprano

"La Bohème," at popular prices, drew a capacity throng Saturday night. Special interest was given to the performance by the first appearance of Beniamino Gigli as Rodolfo, and the debut of Anna Roselle as Musetta. The new tenor sang smoothly and with the considerable measure of charm that has characterized his several appearances at the Metropolitan. The first act Narrative was, of course, rapturously applauded. Miss Roselle disclosed an attractive soprano voice and plenty of assurance, the latter gained, no doubt, while she was on tour with the Scotti company. The cordiality with which she was received indicated that she had begun her Metropolitan engagement auspiciously. The Mimi of Mme. Alda remained, as ever, an appealing impersonation, with high tones of silvery beauty. Scotti, Didur and Martino were the other Bohemians, and Malatesta was again in his comedy estate as Alcindoro. Mr. Papi conducted.

O. T.

Grainger: Champion of Anglo-Saxon Composers and of the New in Music

(Front Page Portrait)

THE career of Percy Grainger in America has been a constant *crescendo* the present season, being by far the most extraordinary one he has as yet put to his credit. Beginning in the early fall of the season he has concertized through the country and has made new admirers for his art wherever he has appeared.

Mr. Grainger has taken a very definite position, as he has stated in a number of articles which have appeared in this journal, namely the position of champion of the music of the Anglo-Saxon composer. By this he means the British and American composer, whose music he feels has not had the chance it deserves. In his New York recital on Tuesday afternoon, Dec. 7, at Carnegie Hall, he devoted a good part of his program to British and American compositions. A

complete review of this recital will appear in the next issue of MUSICAL AMERICA.

On Nov. 28 he played the Concertino for piano and orchestra by John Alden Carpenter with the New York Symphony, at Aeolian Hall, New York, and scored a noteworthy success in it. In this work he revealed himself once more the enthusiastic champion of the new in music. He is being heard as soloist with leading orchestras again this year and leaves this month for a series of recitals in Cuba, a new field for him, where his art will doubtless exert a strong appeal.

His compositions have again been widely heard, the London String Quartet, in its final New York concert, winning one of its biggest successes with his "Molly on the Shore," which the audience insisted on hearing twice, despite the fact that encores are scarcely customary at chamber music concerts.

Inca Music of Somber Cast, Says Stracciari, Fresh from Peru

Italian Baritone Created Rôle in Inca Opera in Peruvian Capital—Found Country Agreeable and Anxious to Hear Big Artists—Sang Thirty-seven Times in Two Months—Will Return Next Season for Centenary Festival—Why English Diction of English-speaking Singers Is Poor

RICCARDO STRACCIARI has just returned to the United States from Havana and, more recently, Peru. A little mongrel fox-terrier yapped playfully around the legs of MUSICAL AMERICA's correspondent as he entered the singer's apartment, where trunks still stood in corners.

"Come in," said the singer. "Bobby, behave! Don't mind him," he added, "he's just a gutter-dog I picked up, starving, on the streets in Havana, and his manners are not as good as they might be, but he makes up in brains, just as human beings do. He did a funny thing the other day. With a friend I went into one of the phonograph shops to hear a new record of mine, and when Bobby heard my voice he nearly went crazy, jumping up and down and running behind things to find out where it came from. It was literally a case of 'His Master's Voice,' though that is not the company I make records for."

"Yes, I've just come from Peru. Remote, isn't it? So many of those places one never thinks of as existing except on the map. I felt like saying, 'So, this is Peru!' But the funniest experience I had there, indeed, one of the strangest of my life, was being told that I was not myself. It appears that the impresario had announced me and then, thinking he could get Caruso for his season, he cancelled the announcement of me and sub-

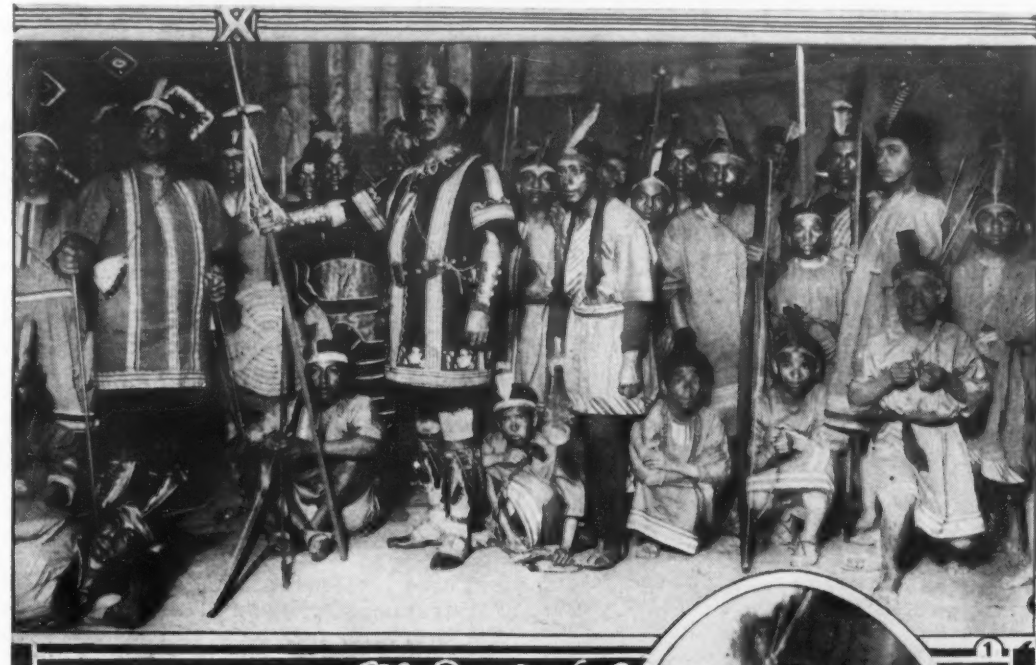
stituted Caruso. When he found that he could not get Caruso he put me back again, so by that time the people of Lima did not know who was coming and who wasn't, so they decided that no one was."

Told He Was Not Stracciari

"The manager sent a wireless when we were still a few days out from Lima, engaging an apartment for me, so I went up to the principal hotel and asked for my apartment. 'Who are you?' asked the clerk. 'Stracciari,' said I. He 'gave me the laugh,' as you say here, and then said, 'Oh, no, you're not. Stracciari is not coming.' 'But I am Stracciari! How can I convince you?' Well, I don't think I did convince him, and in any case the hotel was full, as all the hotels in the world seem to be just now, and I could only get a small single room."

"Peru being so far off the musical map, they seldom get a chance to hear artists of the first rank, and the company I sang with there as guest was not a very good one. Then, too the price of opera there, such as it was, had been about \$1 a ticket, so when they put it up to \$15 when I came hardly any seats were sold at first, especially as the people could not be brought to believe that I was really there. Finally the management came down to \$10 a seat and then we had full houses."

"I sang thirty-seven performances in two months, making my debut in 'Aida.' Other operas I sang were 'Rigoletto,' 'Traviata,' 'Gioconda,' 'Trovatore,' 'Er-



Riccardo Stracciari, Who Was Recently Honored by Peruvian President. No. 1, Mr. Stracciari Surrounded by Natives in Inca Opera, "Olleonta"; No. 2, Stracciari as "Rumynany" in "Olleonta"

nani' and 'Ballo in Maschera.' I also did most of these parts with Caruso in Havana, ten performances in all, there."

Sings Peruvian Opera

"While in Lima I created the baritone rôle in a Peruvian opera, 'Olleonta,' by the first native composer, Valleryesta, who is now seventy-five years old. It was composed thirty-five years ago and had never been performed. It is an interesting work full of the sad Inca music. Some of the choruses are heart-breaking in their pathos. The production was a very elaborate one with 400 supers who danced the native dances. I had a delightful letter of congratulation from the President, thanking me for my performance and asking me if I objected to their using my profile in the character of the ancient Peruvian general, Rumynany, on their new coin. You may imagine that I felt highly honored."

"I found Peru an interesting country. They have everything in the world there, that is every natural resource, but they don't like work. They have about 250 saints' days a year, which, of course, means that many holidays, and the remainder of the working days they reduce still further by striking whenever they don't feel like working. There is an Italian colony there, but its members are very unpopular because they work too much! The climate is very delightful, as it never rains at all. In the winter there is a little fog at night."

Centenary Next Year

"They are to have a grand centenary festival there next year and I am happy to say that the President requested that I be engaged for the opera. They have

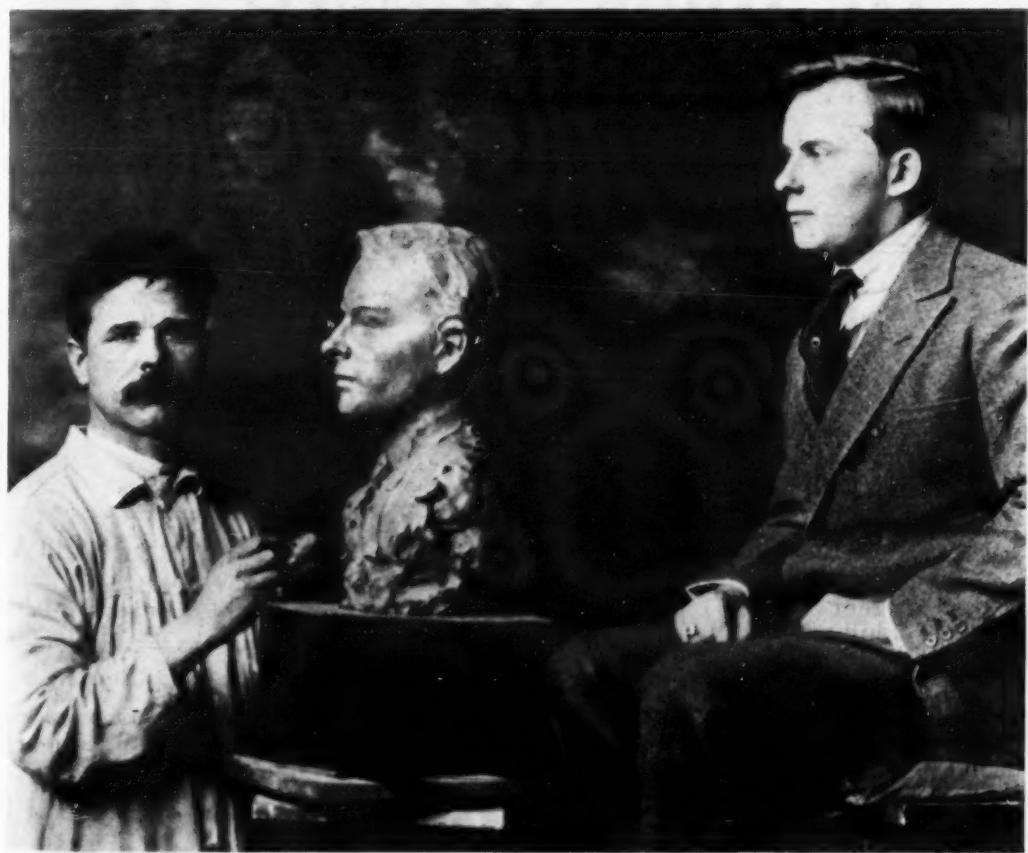


offered Caruso \$12,000 a night if he will come, but that is not yet decided upon."

"You see, I can speak English now. The last time you interviewed me we had to talk Italian, you remember? Well, I am working hard at it, because I want not only to sing it but to talk it. I already sing in English and I am told people can understand me. I think that is because I realize that one doesn't sing and speak in precisely the same way. One reason American and English singers are not better understood is because they insist upon singing their language the same way as they speak it. The French, for instance, know better. That is why their diction is better than yours, and the sooner that English-speaking singers realize this point, the sooner they will be understood when they sing."

JOHN ALAN HAUGHTON.

Noted Sculptor Models Bust of Vasa Prihoda in Half Hour



Miserendino, the Noted Sculptor, Completes a Bust of Vasa Prihoda in Thirty Minutes

IT took just thirty minutes for Miserendino, the distinguished sculptor—known so well in America for his remarkable bust of Theodore Roosevelt—to mould in clay a striking likeness of Vasa Prihoda, the Bohemian violinist.

On the day after Prihoda's Elmira appearance, he was walking toward his hotel with Fortune Gallo, who is managing his American tour, when they encountered Miserendino, who was visiting Elmira on a personal mission.

"What a noble head!" exclaimed the sculptor as Mr. Gallo introduced them. "This boy must give me a sitting immediately."

"Sorry, but it can't be done just now," returned the impresario. "We have

only a half hour before train time. We'll see you in New York."

"No time like the present," interposed Miserendino, "and a half hour will be ample. A friend of mine has a photograph gallery only a few doors away, and I have some clay there."

And so the three took possession of the studio of G. A. Personius and with lightning-like strokes and jabs Miserendino had soon converted the unshapen mass of clay into a life-like outline of the violinist's head. Every detail of expression, every feature was faithfully reproduced to the astonishment of the interested group of onlookers.

And when the bust was complete Mr. Personius added his photographic talents to record the remarkable feat.

CLEVELAND FORCES WILL OPEN NEW FIELDS

Sokoloff Orchestra Books Extended Tour—Many November Dates in Cleveland

CLEVELAND, Dec. 1.—The fact that Cleveland now possesses a symphony orchestra of fine quality and achievement is being recognized and requests have been coming in for concerts in cities quite remote from Lake Erie.

The first tour of the orchestra is booked for the month of February in Pittsburgh, Washington, Boston, Waterbury, Conn.; at Cornell University, Ithaca; Wells College, Aurora, and Auburn, N. Y. Last to be arranged is the concert at the New York Hippodrome for Feb. 13, when Nikolai Sokoloff and his men will play a gala program with Matzenauer and Mishel Piastro.

Cleveland Symphony concerts for the early season have resulted in a series of successes with Helen Stanley, Efrem Zimbalist and Heinrich Gebhard as soloists, the crowning event of the month being undoubtedly the performance of

Loeffler's "A Pagan Poem," in which Gebhard played the piano part. Rachmaninoff's Second Symphony received a still more distinguished reading. The playing of Sokoloff's ninety men has already assumed under his guidance remarkable solidity. Louis Edlin, concertmaster of the orchestra, was soloist at the last concert heard.

Included in the symphony series, the first concert by a visiting orchestra, brought the Detroit players under Gabrielowitz, with Marcia Van Dresser.

"Pop" concerts on Sunday afternoon have become an established feature of the Cleveland season. Director Sokoloff's programs are admirably planned with one or two serious numbers and others in lighter vein, but selected from the great masters. Hundreds are turned away at each concert from the twenty-five-cent unreserved section, while the section that is reserved at fifty cents is always entirely sold out.

Concerts by the orchestra in neighboring cities have included those in Youngstown, Canton and Akron. A. B.

Beethoven Memorial Concert a Feature of Orchestral Week

[Continued from page 4]

has not the importance of the later and greater works but, like the Second and Fourth, enjoys the inestimable virtue of comparative unfamiliarity. It received an agreeable performance, but Mr. Damrosch's spirit of purposeless innovation could not be contained last week and so the little humorous introductory passage to the finale he assigned to a solo violin instead of to the entire first violin body, with nothing gained and something lost. H. F. P.

Sunday's Damrosch Concert

Mischa Levitzki, to all intents completely recovered from his recent injury, made his first local appearance of the season as soloist with the New York Symphony last Sunday afternoon. These being days of Beethoven commemoration it was not surprising that the young pianist elected to play a Beethoven concerto, the more so as he is conspicuously fine an exponent of that master. There might have been surprise at the concerto of his choice, which was the one in C Major, the first of the five. It is the most infrequently heard for the all-sufficient reason that there is least in it. Mr. Levitzki played it with exquisite clarity and delicate color, with lovely tone and provocative rhythm. It was a reading beautifully proportioned, lucid, authoritative in style, perfect in understanding. While the music stood open before him on the piano, as if he had not had full time to memorize it, not a suggestion of unfamiliarity with the work was to be noted. The conception and its disclosure were, in fact, masterful. By temperament, mentality and ideals, Mr. Levitzki belongs among the greatest Beethoven interpreters now before us—a proud accomplishment for one of his years.

The orchestral numbers preceding the concert were Tchaikovsky's Fifth Symphony, which Mr. Damrosch handled rudely, and a suite of three dances from

a "comédie chorégraphique" called "Le Couvent sur l'eau," by Alfredo Casella. The work dates from 1912, and thus does not represent this Italian futurist's most audacious manner. In fact the music can be taken with easy equanimity by persons inured to nothing stronger than Ravel. The first two numbers—a "dance of the children" and "dance of the old ladies" show simple and straightforward charm, as well as naïve melodiousness. The first seems composed of folk-tunes. The deliciously quaint second one contains an intriguing treatment of the familiar "Amaryllis" melody accredited to Louis XIII. Mr. Damrosch repeated it. Both pieces are over-instrumented. The third, a "Nocturne," might have been perpetrated by Ravel in an odd moment. H. F. P.

Philharmonic Concerts

Three pieces from Mendelssohn's "Midsummer Night's Dream" music—the overture, nocturne and scherzo—the Schumann piano concerto and Rimsky-Korsakoff's "Scheherazade" made up the Philharmonic program on Friday afternoon of last week. Olga Samarooff was the soloist. She played the concerto with much energy and vigor and, on the whole, with a fine technical sweep. There were some unorthodox and originally imagined effects of rhythm and tempo in her performance not wholly in the spirit of the work, and one missed the essential depth of color and the glow of romantic sentiment. However, Miss Samarooff was well received.

The eternally lovely Shakespearean music of Mendelssohn does not receive its proper due of attention these days. It was played on this occasion with refinement and delicacy, though not with quickening imagination. The scherzo went best. A pity that the wedding march was omitted. "Scheherazade," played and danced well-nigh to death, stands in need of the blue pencil. Rimsky could be frightfully garrulous and redundant. Even the "Coq d'Or" is none the worse for abbreviation and the earlier-written suite is, musically, not as good. Indeed, much of it has worn threadbare. H. F. P.

The first of the Philharmonic's Saturday evening concerts last week was devoted to Wagner and Tchaikovsky. The program offered such favorites as the "Faust" Overture, the preludes to the last act of "Tristan," "Meistersinger," and "Lohengrin," "Träume," the "Ride of the Valkyries," "Romeo and Juliet" and "Francesca da Rimini." Mr. Stransky and the orchestra were at their best in this stirring music and the audience, which filled the hall, indulged in repeated demonstrations. H. F. P.

An all-Tchaikovsky program, with Godowsky as soloist, proved the throng-drawing attraction at the concert of the Philharmonic on Nov. 28. Playing in the B Flat Minor Concerto, at once virile and crystalline and an *Allegro con fuoco* of surpassing power made this, one of the rare appearances of the popular pianist, the more precious, as was evidenced by his welcome. An authoritative reading of the Fourth Sonata in which the finesse of Mr. Stransky's string choir made the *Scherzo* and *Pizzicato* a delightful remembrance, and the ever-applauded "Marche Slav," with which the program ended, completed a distinguished program. F. R. G.

Philharmonic Gives First Brooklyn Concert of Season

A great attraction to Brooklyn was the 1440th concert of the Philharmonic Society, opening the Brooklyn series, with Fritz Kreisler as soloist. The opera house was overcrowded, many standing in the rear. Mr. Stransky presented an all-Beethoven program, including the "Coriolanus" Overture, the Violin Concerto and the Fifth Symphony. Mr. Kreisler received his usual enthusiastic greeting and the orchestra came in for its share of enthusiasm, especially during its performance of the *Andante* of the Symphony. A. T. S.

KREISLER PLAYS AN UNFAMILIAR SUITE

Korngold Music Introduced by Master Violinist at Second Recital

Fritz Kreisler, in his second recital of the season, in Carnegie Hall, on the afternoon of Dec. 5, played to a sold-out house. The program, somewhat grave in tone, was illuminated by the transcendent playing of the master artist, and by the lighter numbers he injected as encores.

With the able assistance of Carl Lamson at the piano, the César Franck Sonata, which opened the program, was an impeccable bit of playing, especially the third movement. The Bach Sonata in G Minor, for violin alone, was a model of classical repose and the very difficult fugue was splendidly given. The violinist's own Romance brought storms of applause, and "La Chasse," by Cartier, cleverly played, was well received.

The final group, a suite by Erich Korngold, arranged by the composer from his incidental music to "Much Ado About Nothing," had its first American performance. It is not, as one might have expected, "modern" in tendency, nor is it a monumental work, but it is a very charming one, and was played to perfection.

Without dealing entirely in superlatives, it is not possible to write of Mr. Kreisler's playing. He appears to stand unrivaled on a pinnacle entirely his own, nor does any of the continually increasing stream of younger violinists show signs of mounting beside him. J. A. H.

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in "Flying Pat"

Criterion Broadway at 44th St.
William DeMille Production
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PROGRAM FOR DECEMBER 3:

I
MOZART—Fantasia in C minor, No. 3
BACH-BUSONI—Two Choral Preludes: 1. Awake, the Voice Commands. 2. Rejoice, Beloved Christians
BEETHOVEN—Sonata in C minor, Op. 111

II
CHOPIN—Ballade in F major, Op. 38; Three Etudes, Op. 25, Nos. 1, 2 and 3; Nocturne in E, Op. 62, No. 2; Scherzo in B minor, Op. 20

III
IRELAND—Chelsea Resch
FRISKIN—Caprice in A
BOYLE—Serenade
LISZT—Harmonies du Soir; Paganini Caprice in A minor

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COLORATURA SOPRANO

EMIL POLAK, at the piano

PROGRAMME

I.
Ariette de La Belle Arsene,
Monsigny (1775)

II.
(a) Come, we'll wander.....Cornelius
(b) VioletsCornelius
(c) All Saints' Day.....Richard Strauss
(d) I have in Penna a sweetheart
dwellingHugo Wolf

III.
Theme and Variations.....Proch

IV.
(a) The Life for the Czar (In
Russian)Glinka
(b) Tell me why are the roses so
pale (in Russian)...Tchaikowsky
(c) Le Sais-TuMassenet
(d) Oh, Quand je dors.....Liszt
(e) Les Filles de Cadix.....Delibes

V.
Mad Scene (Hamlet).....Thomas

VI.
(b) DaffodilsGerman
(a) Like a rosebud.....La Forge
(c) The Young Rose.....Polak
(d) A QuestionPolak

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Dear MUSICAL AMERICA:

A number of communications have reached me in regard to the proposed national movement looking to an amendment to the Constitution which would bring about not only a Puritan Sunday, but shall include an absolute suspension of all activities except church-going, and which proposes further to attack the entire musical and dramatic world on the ground that its activities are conducive to immorality and particularly to the degradation of women. Some of the communications sent me ridicule the idea. The writers appear to think that the scheme is so absolutely fantastic that it can be ignored.

To these and others I would reply that they are wholly in error if they believe that action is unnecessary. Already the associated reform organizations have drafted a law. One of the main pleas of the reformers is that we have not to consider the opportunities for pleasure of the people, but their right to an absolute day of rest and that so long as the pleasure of the people demands the work of large bodies of men and women, just so long this is against the law, morality, and the public interest.

Furthermore, the reformers are actuated by a fanatic belief that they can thus accomplish the salvation of the souls of the American people.

Who are these reformers?

Those who contribute the millions that will be necessary to put the thing through are men who have gone into the business of money-making and reducing it to a fine art. Most of their colossal fortunes have been won by means which are nefarious, though they have been careful, with the aid of clever attorneys, to keep within the law. They are men of abstemious habits, as was necessary to reach their ends. Most of them are prominent church members and are loud in their profession of faith. They also donate large sums to churches and charitable institutions. Their attitude to labor has always been one of selfishness while they have looked upon the public very much in the manner that hungry wolves regard a lamb that has happened to stray among them.

In their money-getting schemes they are absolutely remorseless. They hold the inside information regarding corporations and the public, whether stockholders or speculators on margin, are absolutely at their mercy. They are a type almost peculiar to this country. Coming up from nothing, most of them, with very little education, no culture whatever, no sympathy for music, art, literature, the drama, they hate these with the fanatic hatred of the old Puritan. They are the ones who furnished the main sinews of war to make this country go dry absolutely against the will of the majority, which while it is undoubtedly against the saloon, as I said, was certainly not in favor of the amendment of the Constitution. In fact, on that point the people never had been consulted. That was settled by the various legislators, not one man of whom was elected on that issue.

These men are of the type of the late

Daniel Drew, who managed to secure control of the Erie Railroad by nefarious means, as he frankly admits in his autobiography, "The Book of Daniel Drew," published by Doubleday, Page & Co. He established a theological seminary with part of his ill-gotten gains.

In their religious and social activities these men are not merely fanatics, but fanatically sincere. They believe that in this way they are serving their God and securing their future salvation, in spite of their misdeeds. As Daniel Drew said in his book, "it is not how you get the money, but what you do with it."

Now these men have found it easy to raise an army of what the New York Sun termed in a recent editorial, "paid agitators." A small minority of these agitators are sincere. The great majority belong to the type of sanctimonious, insincere, unscrupulous persons who are money hungry and ever ready, under the cloak of religion, to feather their own nests and to proclaim that they are in the work of saving souls.

In this movement we shall find the Anti-Saloon League, probably the most powerful and remorseless organization in the country. We shall also find the great body of Methodists, Presbyterians, Baptists, with a few notable exceptions, all of whom are wholly sincere in enacting laws which they believe will conduce to the morality of the people and the abolition of what they are pleased to term the "continental Sunday."

On the other side, arrayed for a rational day of rest which will permit such amusements and recreations as they believe harmless and entertaining, we shall find the Catholic church, the Protestant-Episcopal church, very probably the Unitarians, a very intellectual, broadminded but comparatively small body.

If it be said that the whole plan is simply a scheme that is being exploited in the papers and really does not need serious consideration, let me reply that already bills have been formulated which will be submitted to Congress at the next session. One of these bills provides for fines ranging from \$100 to \$10,000 and six months' imprisonment for any infringement of the drastic Sunday observance that they propose to put through.

Any person, any corporation found guilty of making an employee work on Sunday or of violating the law in other ways, would be subject to a fine of not less than \$1,000 nor more than \$100,000. If found guilty a second time, their charters would be forfeited and they would be prohibited forever after from operating.

The most drastic bill provides that it shall be unlawful for any person in the employment of the United States to work or carry on his ordinary vocation on Sunday. It shall be unlawful for any person or corporation to operate on Sunday any freight or passenger train or mail train or any other train or part of a train in the carrying on of interstate commerce, trade or traffic of any kind. It shall be unlawful for any post office to be open on Sunday or to deliver mail on Sunday. It shall be unlawful for any newspaper or other paper or publication published or purporting to be published on Sunday to be received, carried or delivered.

The first effort will be made in the District of Columbia, the seat of the National government. Under this law, no concert, no performance of any kind, no movie can be given. There can be no pleasure riding in a car. No one can take a train to visit a friend or even to go to a church, the reason alleged for this being, as I said, that these activities enforce certain persons to work on the Sabbath and thus deprive them of their day of rest.

What will be the line of action of these radical reformers? They will make no endeavor to appeal to the people. They will be more or less indifferent to propaganda. They will smile when indignation meetings are held. They will pay no heed to protests. With the millions at their disposal, they will go to work on the legislators just as they did to bring about the amendment of the Constitution making this country "dry." There is nothing to stay their action, for the simple reason that the average politician is in politics for all he can get out of it, has very little care for the interests of the people. All he cares for is his own job, to get out of it all he can.

Where is the remedy?

In electing to Congress, to the national and state legislatures, a very different type of men than are sent there now; in finding out beforehand, from the candidate for any political position, where he stands on these questions.

That is the only hope of staying a movement which, if it should be repudiated by labor, which demands something

AS SEEN BY VIAFORA



Whether History Will Speak of Him as the "Cerberus of the Front Door" or "the Terror of the Pass Fiends" Doesn't Seem to Cause Ernest Henkel Any Loss of Sleep. He Is One of the Best-Known Members of Gatti-Casazza's Executive Staff and Steps as Lively as Anyone Around the Metropolitan Opera House

more on Sunday than the right to go to church, may lead to revolution—in which connection let me say, the Soviet influence is far more active and already more powerful than people believe. The heads of the great railroad systems, notably of the Pennsylvania, are already out sounding the note of alarm.

It may be interesting to know that among the prohibited activities on Sunday are the drug store, the reason for this being that as the doctors have the necessary drugs in their home equipment, it is not necessary to make the drug clerks work on Sundays.

It may be also interesting to recall some of the "blue laws" which existed among the early colonists, and which it is now proposed to revive.

These laws forbade a woman to kiss her child on the Sabbath day. They regulated the kind of clothing to be worn on Sunday. They stated that under serious penalties no one should run on the Sabbath day or walk in his garden or elsewhere except reverently to and from meetings. No man could kiss his own wife on Sunday. All games were of course prohibited. And if anybody broke the law, one of the penalties was to put him in the stocks, that is, he sat on a board with his legs through two holes, where he was exposed to the jeers of his fellow men and women, and of the children.

It is a good sign that Walter Damrosch, the distinguished orchestral conductor and composer, as well as his friends have finally become active in furthering the movement for a Department of Arts in the new cabinet. It seems that Mr. Damrosch has been to Washington and has interviewed a number of statesmen. Hitherto, Mr. Damrosch has kept aloof from the movement that your Editor and others have been promoting for some years, but better late than never.

I notice that your Editor has nominated Mr. Damrosch for the head of the department relating to music in the Ministry of Fine Arts. There couldn't be a better man. He has all the qualifications and a large following. The only element which is likely to oppose him for the position, if he were willing to accept it, might be the National Federation of Musicians, in which body is included the Musical Protective Union. But perhaps Mr. Damrosch could make peace with them.

One criticism has already been made with regard to the movement, namely, that it should go beyond music and include all the arts as well as architec-

ture and model itself more on the line of what is included in the Ministry of Fine Arts in France, the argument being that the other arts, particularly painting, sculpture, and also literature and the drama, not only deserve recognition in the national government, but if the movement includes them, it would bring in line the hundreds of thousands of cultured, educated people who are engaged in these activities and who naturally have a very great following, and thus the movement would gain in power and be broadened in scope, with the consequence that the appeal that it would make would be all the stronger.

Meanwhile, it may be well to say here that the only influence that can be brought upon the legislators in Washington is that of the vote. Just so long as all those engaged in the cultural influences are neglectful of their civic duties, do not register, do not vote, the politician has no use for them.

James P. Dunn, the musician and teacher of Jersey City, when he got busy and helped elect the only Democratic Congressman in Jersey at the time of the recent Republican landslide, did more for the cause than perhaps any other influence has accomplished so far. And he did it simply because he proved to the politicians that there is such a thing as "a musician's vote."

The revolution in Ireland—for it is nothing less—and which is causing the loss of hundreds of lives, the destruction of millions of property, and has brought about a condition too sad to contemplate, was felt way out in Australia, where it resulted in John McCormack's abruptly ending his tour. I have already told you how his failure to put on his program "God Save the King" resulted in a demonstration and caused a great deal of bad feeling, though John explained that very satisfactorily by saying that he believed the national anthem was only sung when the governor or one of his representatives was present. Commenting on the ending of McCormack's tour, *The Triad*, published in Sydney, Australia, states that McCormack's action was forced upon him by a campaign of petty persecution based on the famous tenor's Irish birth and American citizenship, that had been going on since his arrival in the Antipodes, and culminated in a demonstration at the close of a concert in Adelaide. The outburst was the work of a relatively small section of the community, but one which exercises an influence in public affairs quite disproportionate to its numbers and strange mental attributes.

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MEPHISTO'S MUSINGS

[Continued from page 7]

The *Triad* further states that the great majority of Australians have no feeling towards McCormack save that of admiration, but they are blameworthy in that they tolerate the growing influence of wretches who aspire to a tyranny based on sectarian hatred and sham patriotism.

John McCormack's withdrawal, it appears, was actuated by a desire to avoid brawling with the exponents of such tyranny.

The *Triad* closes its article by congratulating McCormack on having comported himself with a dignity proper to his place in the world of art and of men. Meanwhile John has made quite a hit in Paris.

Feeling runs so high in these matters that much excuse can be found for both sides, when we consider their viewpoint, especially as the feeling is the outcome of unfortunate religious differences which have been fostered for centuries, and the fruit of which we see to-day. When Oliver Cromwell devastated the North of Ireland, deported thousands of the poor Irish to Jamaica, one of the English colonies, and replaced them by Scotch Presbyterians, he laid the foundation for the centuries of trouble that have followed, for the Scotch Presbyterians became Irish in everything but their religious faith, in which they were absolutely sincere, just as the majority in the rest of Ireland are as absolutely sincere in their adherence to and faith in the Catholic church. Thus we have these irreconcilable religious differences to start with, as a basis of the horrors that are taking place in the Emerald Isle to-day and which are a source of grief to all those who sincerely like Paddy and his colleen, and who are not unmindful of what Paddy has done in helping to build up these United States.

Gigli, the second new tenor whom Gatti has presented to the public this season, has already won favor and will go further when he rids himself of certain mannerisms which are accepted as part of the game in Italy, Spain and South America. One of these mannerisms is the habit to get out of the picture, turn to the audience and sing to them. This is not only permissible but almost required on the stage of the Latins and South Americans. They like it. It appeals to them. Not so here. Here I think we are more artistic and we demand that the singer shall not get out of the picture nor out of the atmosphere of the scene in which he appears and sings.

As far as voice is concerned, we can say that the new lyric tenor's organ seems to be fresh, and while not a great voice so far as volume is concerned, at the same time it is of good musical quality. Furthermore, Signor Gigli sings with good taste. He phrases well. As *Faust* in "Mefistofele" he did not have the opportunity that he will have in other operas, when we shall be able to judge him better. However, it may be said of him already that he is an experienced artist, but to my thinking somewhat conventional, in which regard he suggests our late friend Constantino, who had all the traditions. There is one tendency, namely, that of straining the upper notes, which Gigli fortunately omits.

James Gibbons Huneker of the New York *World* is beginning to throw out signals of distress. As I have often told you, as a plea for the poor musical critics on the daily papers, their work is almost inhuman. It is all very well for a music lover to go to an occasional symphony concert, to the opera, to a recital now and then, but when you think that these men have to attend two or three performances a day and write about them under pressure, very often before the performance is over, do you wonder that they get not only tired and exhausted, but sour? When this business is kept up season after season, it has always been a miracle to me that they do as well as they do.

One of the reforms that I have suggested is that we should follow the European method, where the principal critic on a paper is not expected to review an important performance in the next morning's paper, but is given fair time to do so. The result is a better type of criticism and the critic is not exhausted and put to the strain that he is in this country.

In last Sunday's edition of the New York *World*, Huneker writes that:

"Years ago I said that if newspaper proprietors knew how much their critics enjoyed music, they would charge instead of paying them for their services. This theory I deliberately repudiate. I was young and foolish when I propounded it. The jealous gods flay us after forty with our early pleasures as the weapons of punishment. What was once our joy has become our torture. I yield to no one in my love of music, but there are moments when all this din-making is an empty farce. Anywhere, anywhere out of opera or concert hall!"

It might also be suggested, to relieve the music critics of distinction, that they should only be expected to write about the more important matters and that others should be left to assistants. That might perhaps not be agreeable to some of the debutantes.

Up in Gloversville and Johnstown, N. Y., which are the centers of the glove-making industry in this country, they are still talking about the severe winter which tied them up for seven weeks. These two towns of about forty thousand population between them, lie to the north of the district between Schenectady and Fonda, on the New York Central's main line to Buffalo.

What, however, gives particular zest to the recital of what a hard winter they had last year, is the adventurous spirit that was betrayed by Florence Macbeth, the popular prima donna, who was scheduled, it seems, for a concert in Gloversville. Arriving at Fonda, which is about twenty-three miles away from Gloversville, she found the roads absolutely blocked and no conveyance possible. Determined to get there, she managed to secure help and in spite of the storm made her way on snow shoes as far as Johnstown. The Gloversville people heard of her brave effort to fill her engagement, organized a posse and went to her relief through the snow and brought her in triumph into town. Needless to say that she got an ovation and can count on a full house whenever she goes to Gloversville.

The incident reminds me of the hardships the artists went through, in the years gone by, when traveling even between main points was difficult. Trains were often, especially in the winter time, hours and hours late. There was nothing like the accommodation that we have to-day. The hotels were not 50 per cent of what they are to-day. Through all of this the artists went with a brave spirit and stout heart, delivering their message of music.

One of those who could have filled a book of reminiscences in this regard was the late Maud Powell, that noble soul who carried beautiful music into the most remote districts and never seemed tired, was always gracious, kindly, and that is how she won the hearts of the people, so that her coming was looked forward to as an event.

The other night at a performance of "Tristan" there were two ladies in the parquet who congratulated themselves that once again they had the privilege of listening to Wagner's masterpiece. Toward the latter part of the evening one of the ladies suddenly exclaimed:

"I heard the word 'fire'!"

"Gracious me," said the other, "they must be singing in English."

That was the first intimation that these two good souls had that the opera was being sung in English.

Which brings up the question, what is the use of all the eternal discussion about having things sung in English, when the diction of the singers is so poor that barely one word in a hundred ever gets over the footlights.

General Manager Herbert Johnson of the Chicago Opera Company is to be congratulated that he has taken up, and with a vigorous hand, the matter of suppressing the claque. And it seems that it was not so difficult, after all.

Manager Johnson had discovered that the representatives of the claque had been bleeding his foreign artists, as indeed they have done from time immemorial, whenever they had the chance. So he determined to use repressive

measures. For this purpose he had his representatives locate the men who were most vociferous in their applause, soon identified them with the claque, and ejected them from the opera house. After that, even when they had tickets, they were refused admission and their money refunded to them. Speaking of the matter, Manager Johnson said:

"These leeches have called up artists repeatedly, threatening to hiss their performance unless paid, and promising to do wonders in creating enthusiasm if properly reimbursed. They follow the company everywhere, threaten singers in scores of ways. Claqueurs who have been encountered seem to be a vicious group, many of them imported from New York, where the claque is always obstreperous."

Let me commend Manager Johnson's statement to our good friend Gatti.

The managing director of the Majestic Hotel in New York has hit upon a scheme by which singers who are guests at his hotel may practice without annoyance to his other guests. So he has built a glass enclosed studio in the roof garden. The studio is equipped with pianos, and here at various times you can see Morgan Kingston, Bonci and Yvonne Gall and other artists, who are stopping at the hotel, repair to vocalize.

The only objection there is to the plan is that the artists during their practice time have hitherto received a certain amount of satisfaction from the knowledge that they were entrancing the souls of those who were forced to listen to them. It must have been a great shock to them to have discovered they were not giving the pleasure that they thought they were, and so they are now, like hot house plants, "under glass," says your

Mephisto



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"Local Companies Would Solve America's Operatic Problems"

So Holds Florence Easton, Who Believes First Essential Is that All Productions Be Made in English—Only Conductor and Chorus-Master Should Be Imported from Outside a City—Group of Citizens Should Guarantee Support of \$1,000 Each, Yearly

"OPERA companies in the larger cities throughout the country, run on a similar plan to the dramatic stock companies which many of these cities are already supporting," such is Florence Easton's recipe for America's operatic regeneration.

"If Americans really want opera," the noted soprano of the Metropolitan demands, "why do they not give their own talent a chance? The success of the Scotti Company, charging four and five dollars for the best seats at its performances—a very large sum for average persons to pay—is sufficient demonstration of the pecuniary as well as artistic soundness of the suggestion of opera-giving outside of New York. No traveling company can ever fill the important place, both pecuniarily and artistically, which awaits the fruit of local enterprise. Personally, I can see no reason either why Americans outside of New York should be dependent on organizations of foreign artists of varying but generally very little worth for productions in foreign tongues, or why the Metropolitan should be expected to receive all such of our young singers as show a glimmer of operatic talent. If 100 or 150 men of financial and social standing in a city were to guarantee \$1,000 each for one year toward the support of a local opera company, the enterprise would be sure of long enough life to prove its merits. And these gentlemen would doubtless be glad to continue their benefactions when they saw how eagerly they were received.

"If I were in charge of such a work myself, I should think it necessary to engage only an ordinary commercial theater such as every city already has. From outside the city itself I should get only a conductor and a chorus-master. There are numberless good musicians in this country who can't get a hearing from the big organizations and who would be only too glad of the opportunity to add to their experience while earning livable wages. Aside from these two experts, it ought to be possible for the company to rely on local artistic as well as pecuniary support. Even the lead-



Above—Photo by Illustrated News
Below—Photo by White Studio

ing parts should be taken by local artists. Thirty or forty dollars a week, if guaranteed her for the entire year, would secure the services of many a gifted young singer for the chorus for a season of eight or ten months. The orchestra also should consist of local talent. Why, the experience of playing beautiful music every evening would be pure gold in itself to the student of an orchestral instrument, let alone the often tragic importance of the little recompense involved! I have heard it objected that the union regulations would



Photos by Illustrated News

A Photograph Suite in Three Movements on the Theme of Florence Easton. No. 1—As Concert-goers May Have Seen Her; No. 2—As Her Husband, Francis MacLennan, and Her Young Son Saw Her on Vacation; No. 3—As Metropolitan Opera Audiences May Yet See Her, in the Role of "Tosca"

interfere with this part of the plan. I do not think they would, however, for do they not apply only to traveling orchestras? At any rate some adjustment could surely be made, for such employment for young players would not be exploiting them but rather helping them in the best of ways.

"The charge for the best seats in the house should not exceed one dollar. It is a typical American attitude to refuse anything less than the very best, and best seats would at this price be within everybody's reach for at least one occasion. Of course the assumption is that having gone once, a person would go again, such would be the merit of the performances or at least their gossip interest, since almost everybody in the city would have some personal interest in the work of the company.

"For a start, good standard operas like 'Faust,' 'Carmen' and 'Bohème' should provide the bill. 'Lohengrin' is another generally familiar and favorite work. But the great point is not so much the opera performed as its being sung in English. This I consider absolutely essential. Of course the English translations of most opera books are laughably bad. But I had rather have an audience get some coherent idea, even if it is naive, than to go away empty from a performance, as an audience must if it be made up of average Americans and the opera be sung in a foreign language. How many people hold off from reading Gilbert Murray's translation of Greek classics because they don't know Greek? As for the regular thing in operatic translations, which of course is not at all comparable to the artistic work of Gilbert Murray, it is at least good in so far as it promotes an active desire for better translations and so at last for the original. Many Italians have told me that though in youth they were bored by the thought of Wagner in German, long attendance at their native performances of his music-dramas in Italian translation had ended by making them avid for the original.

"As for the objection on the ground of the prevailing badness of English diction, that signifies nothing. I would be willing to undertake to make anybody's singing English as clear as my own. My diction is superior to most singers' only in so far as I have taken its study more seriously. America is full of dialects which need to be utterly forgotten by the singer of English but which generally have the unfortunate opposite effect of making singers forget the possibility of pure, round vowels in singing the language. The English of England is as bad from the singer's point of view as American. English-speaking people everywhere explode their consonants too much. Italian, French and German, on the contrary, can all be sung just about as they are spoken.

"Lack of seriousness in the study of English diction is but one of the respects in which American singers pile obstacles in their own paths. If American cities—and by this I mean not their governments but some of their individual public-spirited citizens—ever do start such an enterprise of local opera as I have outlined, American singers will have to see to it that they measure up to their opportunity. This they cannot do by following out the half social, half sport program which seems to preoccupy most of them at present. If it were really carried out without the employment of artists from outside, such a scheme of local opera would automatically put an end to the star mania, of which the pitiless publicity practised by so many of our singers, especially the younger ones, is doubtless one aspect.

"In my own case, it was only by concentrating every power he had on my studies that my father was able to let me follow them at all. To this moment I have not learned how to get friends and sports into my full days. When laymen notice that an operatic artist sings but once or twice a week, they are apt to think that he has a very easy time of it. They do not know of the nights when we have to stay at home, nursing our throats as carefully as for a scheduled performance, on the chance that the announced artist of the evening may fall ill and we be summoned as substitute. This obligation is perhaps particularly heavy in my own case, for I have a very catholic repertoire; I sing almost every sort of soprano rôle but the most pronounced coloratura. This season, on tour with the Scotti company I even sang *Violetta*.

"American composers too need more seriousness in their work, seriousness of a ceaselessly experimenting kind, courage to struggle on from a good thing to a better. I am thinking particularly of an opera by a native musician which was more taxing to the leading singer than a Wagnerian music-drama. This work did not play more than an hour. Yet for all its apparent preposterousness, it was a creditable piece of work. Its composer was too inexperienced in this genre to do justice to his ideas, however fine those may have been in themselves. Seriousness for the American operatic composer should mean, above all, the will to be simple when simplicity is most fully expressive. If I were a composer, I should rather be myself in a simple and melodious style than a copy of Strauss or some other European in a style of uneasy and derivative complexity." D. J. T.

TROY, N. Y., Nov. 30.—I. G. Flack has resigned as bass soloist of the choir of the Trinity Episcopal Church to accept a similar position with St. Paul's Episcopal Church of Albany. H.

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MUSICAL AMERICA'S WEEKLY

"The Red Ship" Makes Operatic Home Port After Thirteen Years

SEPILLI'S "La Nave rossa" (The Red Ship), an Italian verist opera of the type of "Cavalleria" and "Pagliacci," which was first heard at the Milan "Lirico" in 1907, has just been produced at the Dal Verme Theater, in the same city under the direction of Angelo Ferrari, with signal success. It possesses fine theatric qualities and is said to include musical pages equaling any to be found in the better-known twin tragedy scores already mentioned. Its restoration to the repertoire, with Mme. Llopert and MM. Bisagni and Granforte in the

leading rôles was enthusiastically acclaimed.

Toscanini's symphonic concerts in Como, Alessandria, Genoa and Turin are said to have been an uninterrupted series of triumphs. It is predicted that one of his numbers in particular, Sinigaglia's "Piemonte" suite, a rhapsody on folk-airs, is sure to score a great success in this country. In Milan Toscanini had to give two extra concerts in the "Salone del Conservatorio," at the second of which numbers new to the Milanese were presented in Roussell's "Festin de l'Arrière" and the Ildebrando Pizetti suite from "La Pisanella," the latter somewhat coldly received.

Many Pianists Now Playing in Paris

Pianism is holding its own in the Parisian concert-hall. Marcel Campi, one of the most gifted among the Conservatory first prizes, was recently applauded in his rendering of the Beethoven E Flat Concerto with the Lamoureux Orchestra. Vera Lautard, Alice Frisca, the young Californian, Lalewicz—who has presented Brezinski's "Tryplich" with its picturesque "Christmas in Poland" for a central panel—Francis Coye, Brailowsky, the Chopin player, and the American Tecktonius, who is appearing with the tenor Léo Nadon, in programs including his own compositions and those of Gottschalk as well as Bach, Brahms and Beethoven, are all favorably in evidence in the public ear.

Speaking of John McCormack's Adelaide programs, the *Australian Musical News* declares their only weakness to have been: "The inclusion of a number of Irish folksongs at each concert."

New Star Illumines Polish Musical Sky

AT least, it is thus that an English musical magazine hails Karel Szymanowski. In Baker's "Dictionary" he was born in Southern Russia, now Ukrania, and is a Pole—though shifting boundaries make nationality a moot question in those parts. He has made successful tours in Germany and concertized in Petrograd, hence might better be described as a star which has been temporarily obscured by the war. His third symphony, "The Night," for orchestra and chorus, is soon to be introduced to London by Albert Coates, and he himself will visit England in that connection. In Paris the pianist Lalewicz recently played his "Fantasy in C Major," described as a work of great strength, in which the composer seems obsessed to transcribe for the piano the most violent accents of all other instruments, and even to unloose on the keyboard the elements of nature. Yet, "peristence of psychological preoccupation prevents the work from losing its cohesion!"

London Hears Sonata by New York Scotch Composer

Harold Samuels, at a recent piano recital in Wigmore Hall, presented a Ms. Sonata by James Friskin, a young Scotch composer who makes his home in New York. The reviewer calls it "a hard little nut to crack" (which criticism applies to other modern sonatas heard these days as well as to Mr. Friskin's), speaks of it as representing the maturity of a well-trained mind, and adds that the personal quality is far to seek in a work which is artistically not a day later than Brahms, and "seems to focus that master from Glasgow."

At the Rouen Opera the "Meister-singer" was to be given this season, but in the words of a local critic: "Our municipal ediles were on guard, and with an emphatic gesture—they drove away good music."

Cribbing From Eva Gauthier

Mme. Frégiers de Beyl, said to have an alto of extraordinary quality, has stolen a leaf from Eva Gauthier's book and is delighting Munichers with recitals of Javanese popular melodies, sung in the original tongue; while Mme. Charles Cahier has been devoting especial attention to Scandinavian songs. A trio of pianists, Elly Ney, who roused enthusiasm by her "almost manly powers," the Finnish pianist Kosti Vehanen, and William Bachhaus, are much to the fore. The latter has presented an important new composition by Heinz Piessen, entitled "Naturtrilogie" (Nature's Trilogy). It is a technically difficult, intellectualist composition, said to be architecturally inchoate, though highly imaginative.

In London's Whitechapel district eight concerts for children have been given by an orchestra of ladies. Is Whitechapel living up to her old reputation?

graphs were shown him, but when Sir Frederick had sung to him a measure or two of 'God Save the King,' the patient's memory returned." Sir Frederick quoted Herbert Spencer, Diderot and Darwin in tracing the connection between the influence of music on memory. He regretted that the war had not produced a great and noble song (?). The distinguished scientist also declared that idiocy was no bar to musical feeling, a truth suspected at times by all, but now indorsed by a scientific authority. Like plastic surgery, vocal therapy existed before the war in an elementary form, and owes its new and important developments to scientific efforts made to cope with the problems arising from new conditions of warfare.

Sir Frederick also pointed out the immense value of vocal therapy to sufferers from nervous disorders, and instanced the ex-service men who had been restored to health through its agency. In conclusion he declared that, although handwriting is not inherited, quality of voice is, so that there is scientific ground for the often noted phenomenon of families of singers.

The latest "musician's war book" is the composer-critic and aviator Louis Vuillemin's "L'Héroïque Pastorale," subtitled "Variations in the Open Air." It is described as the book of a musician who was an admirable soldier without ever forgetting his art.

Mme. Clara Serena, the Australian dramatic contralto, sang in Adelaide recently with much success. As a critic says: "The thrilling dramatic passages in Gounod's 'O ma lyre immortelle' and Goring-Thomas's 'My Heart Is Weary' were hurled forth with extraordinary power and ease!"

American Pianist Blamed for Keyboard Speeding

SAYS a Paris critic: "The American pianist M. Tecktonius has quite a special conception of music. He thinks that everything should go fast, hence he rushed along Beethoven's 'Pathétique' and Chopin's 'Funeral March,' which last finally took on the style of a waltz." Could such a criticism be due to national jealousy? Are we to take it as an attack on our slogan of "America First," and does the Parisian critic resent an American artist's setting a speed limit—where none has been set before?

Melodies by Roman Prize Winner Heard

Three melodies for voice and orchestra by André Caplet, the 1901 winner of the Roman Prize, were heard recently at a concert of the "Société des Concerts du Conservatoire." The first, "Forêt" and "In una selva oscura," illustrate poems by Rémy de Gourmont; the third is a setting of a poem by Henriette Chausson, written for "a wounded soldier, listed as missing."

The three numbers, sung by Mme. Croiza, are said to be extremely moving, though the name of "melodies" is hardly descriptive, since they are rather declamations, enveloped in an extremely rich and suggestive harmonization, in the "Forêt," for instance, resulting in a "forest murmur" without any deploy of themes, as is the case with Wagner. The instrumentation is declared to have been handled with great skill, so as to serve as a sound decoration and commentary for the declaimed texts.

At the "Concerts Colonne" recently, the entire third act of Wagner's "Walküre" was conducted by André Messager for an audience which went wild with enthusiasm, and which embraced conductor, solo artists and orchestra in a prolonged ovation.

Arnold Schönberg is giving a course of lectures on musical theory in Holland, based on an analysis of Bach's "Well-Tempered Clavichord."

At the first of the six symphonic concerts being presented in Madrid, Rafael Benedito recently conducted Enrique Bru's "Scherzo," which was awarded a prize in the Spanish composer's competition. It was warmly received by the public.

Toscanini's Home in Milan



From the Balcony of This Old Palace Cardinal Borromeo Preached to People While Plague Raged in City Four Centuries Ago

First Ballet Production of Massenet's "Erinnyes" Music

WHEN, in 1873, the question of providing the poet Leconte de Lisle's tragedy "Les Erinnyes" at the Paris "Odéon" with incidental music arose, and Massenet wrote his celebrated score, the poet was furious. He quarreled bitterly with the director, Félix Duquesnel, and not until the latter threatened to add a ballet to the score, did the dramatist yield his point. As it was, the tragedy scored only a mediocre success, but fortunately the music which Massenet provided for it has held its own.

But in Bordeaux they worry little as to whether a dead poet turn in his grave or not. At the Grand Theater, "Les

Posthumous works of Max Bruch include a "Concerstück" for violin, two string quintets and an octet. The five songs which were the last things he wrote before he died, settings of Goethe, Giebel, Margarete Bruch and from the Spanish, have been acquired by Carl Fischer of this city, and are to be programmed by leading American concert singers this winter.

Alfred Piccaver, according to leading Viennese musical critics, is far superior to "the Italian and other foreign tenors" now contending for favor in that city.

"Erinnyes" has been put on as a ballet, in which the dancers present their tableaux on a stage whose foreground flames with red, with a background representing the soft blues of a moonlit sky, to the music Massenet intended for the drama. Yet critics declare the performance realizes with exquisite taste moving pictures inspired by the plastic arts of antiquity, and intimate that, if Leconte de Lisle turns in his grave, he does so from sheer pleasure. As the "Erinnyes" are the Furies of Greek mythology, who come from the depths of Tartarus to punish the crimes of mortals, there must have been excellent opportunities for pantomimic flight and pursuit developments in the new ballet.

Vocal Therapy's Rôle as a Memory Restorer

THE London Vocal Therapy Society celebrated Armistice Day with a lecture, Sir Frederick Mott telling of what vocal therapy does for the restoration of musical memory. In his lecture, Sir Frederick Mott, M.D., K.B.E., L.L.D., F.R.S., dealt mainly with the physiological aspects of vocal therapy. He proved that in cases of loss of memory, music comes back first to the mind of the sufferer.

"In one case the patient failed to recognize his parents when their photo-

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



"Tosca" in German Meets Verdun in Prague Opera House Donnybrook

"TOSCA" is distinctly an Italian opera, but when sung in German in Prague, the holy city of the Czechs, it inflames the soul of the populace to wrath. Recently, when it was presented at the German Opera in Prague, the crowd decided that it should not pass, and attempted to storm the building. The local police used their clubs freely, but in view of a constantly increasing mob, the government withdrew the police and stopped the performance.

Nor is this the only incident arising out of the general ill-will existing between the Czech and the German in-

habitants of Czecho-Slovakia. In the town of Asch, on the Bavarian border, the Czech soldiers, defying their officers, tore down the statue of a musician, only an amateur, it is true, and celebrated their act by firing at random. The statue was that of the Emperor Joseph II, the patron of Salieri, and a singer, pianist, viola and 'cello player in his day. The people, resenting this post-mortem attack on German music and the random bullets, sounded the tocsin and stoned the prefecture, so that the celebration ended in a general fight.

The Premier has expressed his regret over these incidents in Parliament and has asked the Czech-German deputies to use their influence to restore quiet.

London Orchestra Made Up of Ex-Service Men

NOW in progress at Kingsway Hall, London, is a series of concerts by the British Symphony Orchestra—every member of which has seen active service during the war. Adrian C. Boult, a conductor whose reputation has been on the increase ever since he produced Vaughn Williams' "London Symphony" (which Coates is bringing to this country this month), is their leader. The fact that the orchestra is composed of ex-service men does not imply, of course, that they have been selected for their martial proficiency. All are well-known instrumentalists, and many of them also belong to other orchestral organizations. However, careful avoidance of conflicting dates does away with any inconvenience plurality of engagements might cause.

At the first concert of the newly organized orchestra Bach's Third Brandenburg Concerto and the Tchaikovsky Fifth Symphony were well performed, and Mme. Renée Chemet played Lalo's F Minor Violin Concerto magnificently and, according to one report, "much better than it deserved to be played." A Russian tenor, Vladimir Rosing, sang the music of his own land better than an excerpt from "Pagliacci," and there was a satisfactory audience.

Muck Conducts at Movies

From the Boston Symphony to a movie orchestra is quite a step, even with the prestige of the conductorship of the Berlin "Staatsoper" orchestra to dignify the latter. Dr. Karl Muck, however, leads the film orchestra at the Berlin Esplanade Hotel production of the movie version, called "World's End," of one of the greatest recent works by a German novelist, "Christian Wahnschaffe," by Jacob Wassermann. The novel is so important, in fact, that the New York firm of Harcourt, Brace & Howe has recently put forth an English version of it. It is only fair to add that Dr. Muck did not guide his orchestra through "hurries" and the like, but directed the music of Beethoven's Symphony in A, Bizet's "L'Arlésienne" and Tchaikovsky's E Minor Symphony.

Don José Amézola, present director of the Madrid plaza de toros, is to be entrusted this year with the management of the Teatro Real, thus moving from the bulls to the brasses.

Dante is to be honored with a great musical celebration in the Church of Saint Apollinaris in Ravenna, whose arrangement has been entrusted to the distinguished composer G. Tebaldini.

Schrecker Bell-Theme Opera Given in Munich

The interest in Franz Schrecker's music has spread from Berlin to Munich. His first opera "The Carillon and the Princess," which had its première in Vienna, in 1913, has been entirely remodeled by the composer, and is about to be given in its new form at the Munich National Theater.

String Quartet Plays Novelty

The Leipsic "Gewandhaus Quartet" introduced an interesting novelty in Munich at a recent concert, in the shape of Julius Weissmann's "Fantastic Rounds." It is said to abound in melodic ideas of great charm and displays each of the four instruments to the greatest advantage. It scored a merited success. Symphonically the outstanding event has been a performance of Bruckner's "Romantic" (4th) symphony, conducted by Ferdinand Loewe, Bruckner's favorite pupil and most celebrated interpreter, at the first Munich Philharmonic concert.

Busser's "Colomba" to Perch in Nice Casino

HENRI BUSSER'S opera "Colomba," based on Prosper Mérimée's Corsican tale of the same name, in which this great French stylist of the nineteenth century used the Corsican point of honor, the vendetta, as the motive for his dramatic story, is to have its first performance at Nice, at the Municipal Casino, this season. A lyric drama in three acts and seven tableaux, one of which is the Prologue, this score won the first prize at the 1913 competition instituted by the City of Paris. The libretto as well as the music has been written by the composer.



Photo © Underwood & Underwood
The Municipal Casino at Nice; Here Henri Busser's Opera "Colomba" Will Have Its Première This Season

Goodly Berlin Audiences Applaud D'Albert's "Revolutionary Wedding"

EUGEN D'ALBERT, born in England, educated in Germany, Swiss citizen, international composer, etc., has had quite a d'Albert week of music in Berlin. At the Charlottenburg Opera House, the first performance of his "Revolutionshochzeit" has been given, with Krasselt conducting, and Hertha Stolzenberg, one of Berlin's best operatic singers, as the outstanding figure of the cast. The "Revolutionshochzeit" (Revolutionary Wedding), is a romantic tale of two young people seemingly married, with a second young man in love with the wife as the disturbing factor. He is a guard of the revolutionary Tribunal, and gets rid of his rival by letting him escape, of course, without the wife! The proper tragic climax is provided by his being guillotined as a traitor because he had plucked the fruits of love at the State's expense. Puccini's "Tosca" is accused of supplying the best part of the score, pieced out by undernourished Wagnerian fragments. Technical and theatrical

skill concealed the musical emptiness of the work, and had much to do with the success it scored. Some contemporary German opinions regarding d'Albert are not without interest; he is about the best Beethoven player among the pianists, though he tries to make the public forget it, by playing in public as seldom as possible; he is a man of primitive instincts and, musically, as prolific as a rabbit; he is sly, for he is on the best terms with Puccini and Beethoven. It is said that another new operatic score by d'Albert, "Mareike von Nymwegen," based on a Low-German legend, is soon to be heard, and curiosity is expressed as to whether it will give him scope for the musical development of the theatrical love-ecstasies and well-accentuated cruelties he likes to set.

Tito Schipa, the tenor, has turned composer. A mass written by him, and in which he sang the tenor part, was recently given in the episcopal church of his native city in Italy.

Going Tosti one better, Umberto Giordano has written a symphonic poem entitled "Piedigrotta." It will be presented at one of the Roman "Augusteo" concerts, under Molinari's bâton.

If the Berlin Opera is to give Wagner's disavowed "Liebesverbot" (Forbidden to Love), after Shakespeare, a score of his salad days, it will have to acquire the rights from the heirs of the Bavarian ex-King Louis III, who died not long ago, since it was his personal property, inherited by him from Louis II, the mad king, to whom Wagner gave it.

American composers who wish to have a valid professional opinion on an opera they may have written, before submitting it to the Metropolitan, may get it from the London Advisory Board, made up of eminent critics and musicians, such as Arnold Bax, F. Bridge, E. J. Dent, E. Goossens, Hamilton Harty, Ireland, Terry, Vaughn Williams and Hull, for \$50.

It is rare for an English-speaking solo singer to appear at a Paris orchestra concert. Mme. Elsa Stralia, the Australian prima donna, however, scored a great success at her recent appearance at the Lamoureux Concerts, and in spite of a rigid no-encore rule, was recalled again and again.

"Musica Nuova," a society for the diffusion of modern Italian music, has just been found in Bologna. A board of eminent artists and teachers will examine manuscripts by young composers, and have them performed, the success of the composition determining publication. The concerts begin next month.

Select Musical Statesmen for New World Peace Board

WHY should not music serve as a constructive influence in determining world peace? It is suggested that a tribunal made up of musical statesmen, men cultivating the art which "hath charms to soothe the savage breast" and lovers of harmony, would achieve the best results. On the authority of E. P. Raymond's new "Mr. Balfour: A Biography," that English leader might fitly represent Great Britain. At Cambridge he showed himself "fond of music" to the point of becoming a proficient performer on the concertina, which may be said to play a part in his life analogous to that which the banjo (according to Morley) played in that of Gladstone. Suggestions for other statesmen eligible as members of the musical peace tribunal will be welcome.

The Pump Room Committee at Bath has banned jazz music at the municipal concerts, and the blue birds of blue harmony have fluttered on to more congenial scenes.

Eleven blinded British soldiers and sailors trained at St. Dunstan's, recently gave a vocal and instrumental concert at Aeolian Hall, London.

In devoting attention to the vogue of American dance music in London, a British musical journal opines that "the American composer recognizes the existence in human nature of the natural desire to let the *joie de vivre* find vocal expression . . . the tune which sets them tripping is allied to words."

Will Arthur Rubinstein, to whom Igor Stravinsky dedicated his recently published "Piano Rag-Music," have to take a course in "Blue Harmony" in order to do it justice?

One French writer advocates a measure which would seriously affect the music publishers of his own and other countries if it were followed out. He wishes the State to acquire musical works, and publish and sell them at a very low price.

When Fedor Chaliapine sings at the Petrograd Opera these days, he commands 200,000 rubles a performance (about \$75) and "when the market gets too tight he insists upon payment in flour or eggs or the like!"

After the Deluge of Violinists

ZIMBALIST

Mr. Krehbiel Remarked in The New York Tribune, Nov. 24

"Mr. Zimbalist's playing coming after the vast deal of fiddling that we have heard lately, was refreshing in its artistic maturity. It was not a violinist playing the violin but a musician making music on an instrument which happened to be a violin."

Mr. Aldrich of The New York Times Declared, Nov. 24

"Mr. Zimbalist gave a superb performance of the Glazounoff Concerto. It was a performance of gorgeously rich tone, entrancing cantilena, and in the florid passages, brilliant and accurate. Such purity of intonation in double stoppings is rarely heard, and Mr. Zimbalist did it withal in the simplest and sincerest manner with perfect repose."

Mr. Rawling Said in The New York Evening World, Nov. 24

"Efrem Zimbalist was soloist in the Glazounoff Concerto. In this year of a remarkable invasion by foreign fiddlers, Mr. Zimbalist's sound musicianship and big tone enable him to more than hold his own. It was masterly playing."

MANAGEMENT

Wolfsohn Musical Bureau, 1 West 34th Street, New York

Mr. Zimbalist Uses the Steinway Piano

Americans Not Encouraged to Create Opera

Umberto Beduschi, Vocal Master, of Chicago, Pleads That More Patience Be Shown Striving Native Creators—"Translations Are Abominable," He Declares—Operatic Conditions in Italian Provinces

CHICAGO, Nov. 24.—"Opera in English? By all means. But not translations. Produce your own operas; bring out American music, and sing it in your own language. But translations are abominable, because they cannot be sung with the music as well as the original libretto. The spirit of the words, directly written to or for the music, cannot be carried over from one language into another without loss; certainly not without complete change of the singing rhythm. There are, however, some good translations as for instance (speaking of Italian opera), the English libretto of Verdi's 'Otello' and 'Falstaff.' As to

"Her playing is a pleasure to the ear, because of the beauty and vitality that animate her readings."—*San Francisco Chronicle*, Nov. 12, 1920.



May MUKLE

CELLIST

Returns from a triumphant tour of the coast to appear in **Recital at Aeolian Hall, New York, Tuesday afternoon, Dec. 14.**

Programme

I.

- (a) WaldesruheDvorak
- (b) Suite in E.....Valentini
(Grave-Allegro-Tempo di Gavotta-Largo-Allegro)
- (c) Sonata in two movements, for Piano-forte and Violoncello..Frank Bridge
(First performance in America)

With James Friskin at the piano

II.

- (a) Five short pieces...Purcell Warren
(Born 1895, killed in action 1916)
- 1. An Absent One
- 2. A Little Cradle-song
- 3. Whims
- 4. "So Seems It in My Deep Regret"
- 5. A Sunday Evening in Autumn
- (b) Swedish Folk-tune
Vermelands Visa.....arr. by Percy Grainger

III.

Request Group:

- (a) GuitarreMoskowski
- (b) Le Cygne.....Saint-Saens
- (c) PapillonsPopper

Lawrence Schauffer at the piano.

Management:

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Aeolian Hall, N. Y.



Umberto Beduschi, Chicago Singing Master (at Extreme Right), and (Left to Right) William Davis, Amanda MacDonald, Emily McCarthy and J. E. Stevens

the English versions of French opera—I leave an opinion on that subject to Herman Devries."

Thus did Umberto Beduschi, master of singing, express his opinion on the movement for opera in the vernacular.

"American composers should be encouraged," he said, "and if they fail on their first or second venture, what difference? If they show talent, they should be encouraged to go on. Our young men in Italy do not always produce good operas on their first attempts; but they keep on, each venture being better than the one before, until at last they give the world something worth while. So should it be with American composers, but actually they are not encouraged to compose opera."

Signor Beduschi had many stories to tell of Puccini, who is his warm personal friend. He studied the manuscript of "Bohème" sheet by sheet as the composer gave it to him. After the opera, so pleased was Puccini with Signor Beduschi's presentation, that he exclaimed, "I write the music, but you interpret it."

More Opera Houses Needed

"America must have more opera houses and operatic companies before it can have a wide class of opera-lovers," was his solution of the question which tortures the souls of so many impresarios.

"In Italy there are opera houses everywhere you turn. That gives the young singers plenty of opportunity for practical experience. In Italy in two years a young singer can add at least twelve operas to her repertoire, and be thoroughly schooled in the rôles, for one opera is sung as many as sixteen times in a month."

"In little Italian cities of 10,000 or 12,000 people, there are opera houses, and the backers make money out of them. There should be the same thing in this country. It is up to American financiers to build these opera houses, not alone in a few great cities, but throughout the country."

"Then, and only then, will we have a truly operatic class of people from whom we can draw for American stars for our operas. For then the American girls will have a dozen operas on the tips of their tongues, ready to sing. As the late Maestro Campanini said, 'You cannot expect our American people to come in and spend top-notch prices for kindergarten opera.'"

"At present, the greatest propaganda for opera in this country is the talking machine, for it gives the public operatic music not only in the big towns, but throughout the countryside."

His Career

Signor Beduschi was an officer in the Italian artillery when he first took up music as a career. With other officers, he visited the opera one evening. After the return from the opera house he imitated the tenor so successfully that his fellow officers urged him to study singing as a career. He was then eighteen. He sang for twenty years on the operatic stage, under such directors as Toscanini,

formance of "Lucia" in Bologna, on seeing his maestro in a box in the audience, he became so excited that he sang the cadenza of his aria twice, causing the audience to roar with laughter at the mistake.

"As I consider a certain standard of real musicianship an absolute necessity for vocal students," concluded the teacher, "I am very careful to insist that a thorough course of elementary harmony and sight reading is taken up by my pupils. This work is in the hands of my pianist, Amanda MacDonald, and forms a complement to the vocal preparation."

MARGIE A. MCLEOD.

MILWAUKEE REVIVES A POPULAR INSTITUTION

Concerts-with-Refreshments Inaugurated Successfully—Kreiser Gives a Noteworthy Recital

MILWAUKEE, WIS., Nov. 29.—The Concerts-with-refreshments idea was revived in Milwaukee this week, a large audience greeting the orchestra and its conductor, Otto Singenberger, at the first concert. Wagner, Weber, Strauss and Schubert, were among the composers represented on the program. Charles Balow, cornetist, and Harry Meurer, tenor, gave solos. Ten such concerts have been announced by the manager, J. C. Grieb.

Fritz Kreiser achieved a remarkable success in his recent Milwaukee appearance, under the auspices of Marion Andrews, in the Auditorium. This is the first concert season in which every one of 5000 seats has been in keen demand. The great violinist was accorded a most enthusiastic reception, the repetition of many old time favorites being demanded at encore time after the last listed number. Rarely has such enthusiasm been displayed at a Milwaukee concert. Carl Lamson's accompaniments were scholarly in the fullest sense. C. O. S.

ZANESVILLE, OHIO.—Margaret Louise Ludy, violinist, and Charles Davis, leader of an orchestra in Atlanta, Ga., were married in the Trinity Lutheran Church on Oct. 23, and left immediately for Atlanta to make their home.

TOSCANINI

Of the tremendous success, both artistically and financially, of the Italian tour of the Toscanini-La Scala Orchestra, Angelo Scandiani, artistic director of La Scala (Opera House), at Milan, writes:

"I cannot begin to describe the phenomenal success of the first two concerts. It is the universal opinion that nothing like it ever has been heard. No adjective would give a faint idea of the enthusiasm over the perfection of the performances. Hundreds of people begged for tickets at any price who could not be accommodated. We are obliged to give a fourth concert in Milan and could give many more if we had not to go on tour. Financially, too, the Italian concerts are an unprecedented success."

The Italian tour, together with a full month of preparatory rehearsals, precedes the American tour of this famous organization which opens in New York, December 28, at the Metropolitan Opera House, and extends over a period of ten weeks.

MANAGEMENT

LOUDON CHARLTON

CARNEGIE HALL

ESTELLE LIEBLING WINS CHICAGO



Photo by Ira L. Hill

Her Return to the Concert Stage, made in the Recital November 28, elicited the following tribute from the *Chicago American* of November 29:

"Before she had completed her first group Miss Liebling's public was hers. Here is a genuine singing talent, a voice of ample compass, of very lovely tone quality, an execution in coloratura that is quite beyond criticism, consummate musicianship, interpretative style that is intelligent, sensitive and individual, and a stage appearance as simple and unaffected as it is charming. I heard Miss Liebling's first group, consisting of four 17th century songs, all of them read with fluency and distinction. Especially fine was Miss Liebling's technic in Fesch's 'Tu fai la Superbetta.' Here is an artist well

worth engaging for an appearance with Mr. Stock or Miss Kinsolving, one of the best New York has sent us. Miss Liebling's success was incontestable."

Chicago Herald and Examiner: "She has a big voice of dramatic force."

Journal of Commerce: "She is a successful recital singer of sincerity and musicianship and has a voice of quality. The audience was highly pleased."

Evening Post: "Miss Liebling tells the story of a song with understanding of the words and appreciation for musical values."

Daily News: "She showed musicianship and good taste in the building of a song program. Her voice is produced skilfully to suit the moods of her songs."

Tribune: "She is an attractive young singer . . . There was a large, attentive audience."

Chicago Abendpost: "She sang with delicious quality of tone, and perfect French diction. I am sure that this intelligent artist will be among the first in this branch of her art. Everything is there—voice, intellect, musical emotion, and a charming personality."

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Nyredghazi: A Young Liszt of the Pianoforte

How Hungarian Pianist, Newly Arrived in This Country, Began His Music at Age of Two—Playing a Beethoven Concerto with Orchestra at Five

By Harriette Brower

SUPPOSE we should make a paraphrase of Schumann's now famous phrase: "Hats off, a new piano genius." We should be very near the truth if we applied it to the Hungarian pianist and composer, Ervin Nyredghazi. To play the piano at the tender age of two, and to perform the Beethoven C Minor Concerto with orchestra at five years, seldom or never has fallen to the lot of a mortal, no matter how gifted. And now at mature nineteen, after being in America a few weeks, and giving three Carnegie Hall recitals, we can begin to recover from first impressions of astonishment, and take a more sane and settled view of this pianistic phenomenon.

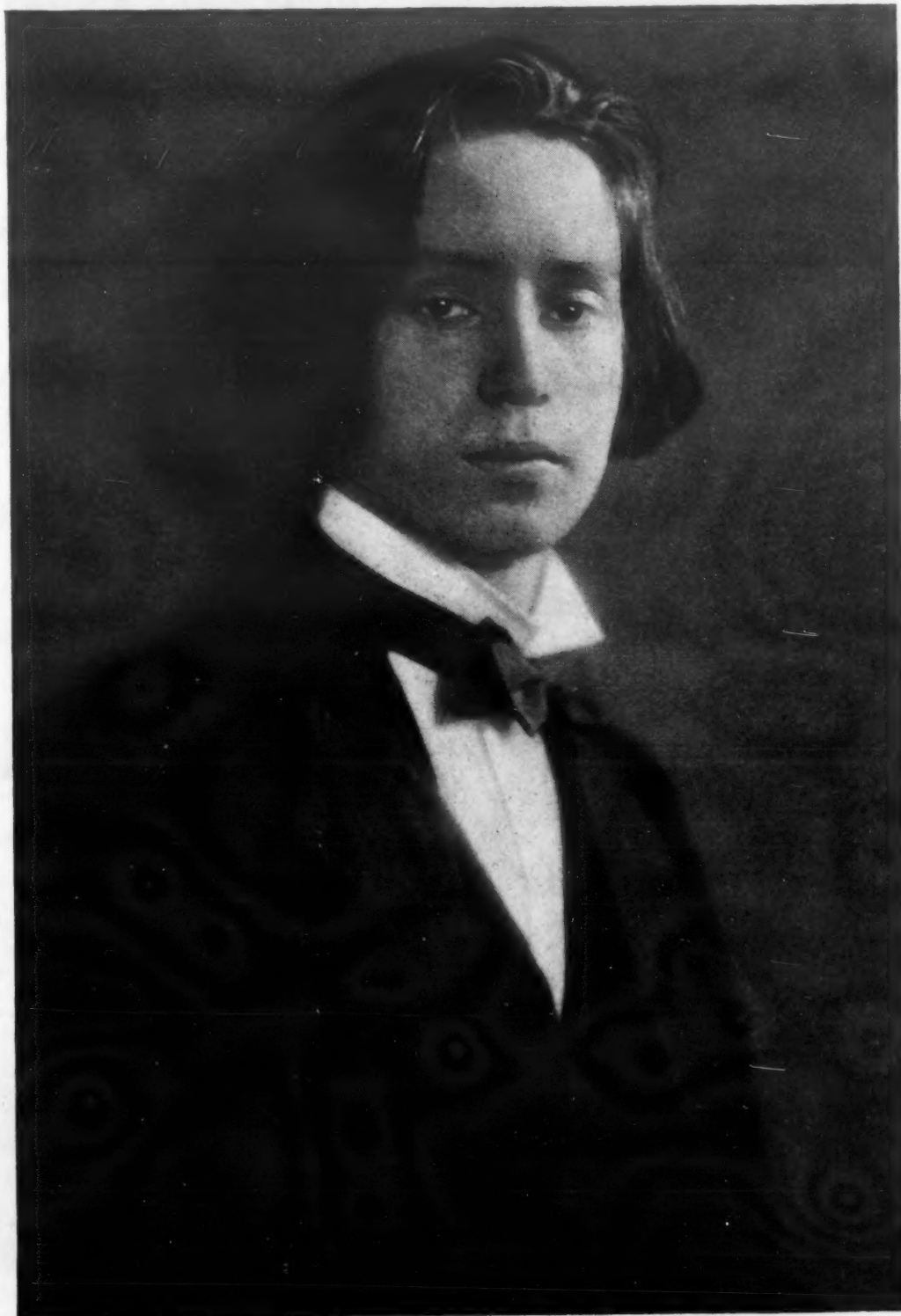
To go back a moment to first impressions. Picture to yourself the great hall crowded with the aristocracy of the pianistic world, awaiting the appearance of the youth of whom such remarkable stories had been told. Pianists familiar to concert stage were there in abundance. What would he be like, this Hungarian? Would he prove a new Liszt, or some upstart, who would exploit America for mere financial gain?

The curtains parted—a sudden hush fell—then a slim young figure moved to the piano. As he sat waiting a moment to begin, the vision of Liszt, in the familiar painting—Liszt surrounded by his friends and admirers—must have been uppermost in the mind of every sympathetic listener. Or if not then, at the first moment, it must have been suggested as soon as the youth began to play. From whence came the power to produce such orchestral volume of sound? Those long, slender fingers seemed tipped with fire and flame, as they made the keyboard throb and ring. Yet they could draw forth tones of melting tenderness as well. The Bach was a revelation of organ-like sonority coupled with a certain naïve gentleness. Chopin was filled with poetry, changing lights and shadows; the Greig Nocturne was exquisite in its tender moods, while Liszt was both aristocratic, capricious and demoniacal, in the Valse Impromptu—so seldom heard—and the "Mephisto" Valse.

Unless one came to the hall in a totally unresponsive or antagonistic state of mind, one could not listen unmoved to such piano playing. It was filled with the spirit of youth, with the exuberance of young fancy, and with such sparkling tone splendor as one hears but rarely. How easily and spontaneously the stream of sound poured forth from under those long agile fingers. There was no seeming effort, no unpleasant mannerisms, no movement for the mere sake of movement. Straight as an arrow he sat, with upturned head, scarcely glancing at the keys, wholly lost in the mazes of his own tone weaving—an appealing figure, a piano genius.

Within the short space of three weeks he thrice appeared on the same stage, attracting more and more people. Three big programs in so short a time are more than anyone ought to prepare, it was said; even the greatest would find this too much of a strain. But genius knows no limitations. The young pianist came through triumphantly.

Coming upon him suddenly one evening just outside his hotel, we made an appointment to see him the next morning.



Ervin Nyredghazi, Young Hungarian Piano Virtuoso, Who Has Just Come to This Country

Face to face with this pianistic wonder, one finds a young creature of simple, unaffected personality. He apologized for the paper-strewn table, but we assured him the slight disorder was of no moment, if we could talk to him about his work and his art.

Yes, he had played the piano since he was two, and at five the Beethoven Concerto in public, with orchestra. We gasped; it seemed incredible, but we have the fact from his own lips. About this time he began to write down the melodies and themes his tiny hands found on the keyboard; at six he composed and wrote several piano pieces and a Serenade for 'cello and piano.

"But after this I took a long rest from the public, and studied very hard. My first teacher was Arnold Szekely, a fine piano virtuoso of Budapest, my birthplace. After several years with him, I was taken to Erno Dohnanyi, and then, in 1914 I began public playing again. I have played in many cities of Europe—in Germany and in Scandinavia."

No Technical Studies

"You ask about my technical studies. I never do any, and never did. Dohnanyi never spoke of such things and never required any. As for scales, all I ever had to do was to learn the fingering, then the rest was easy; I could do

the notes. It only remains to improve and polish it. Yes, I have a great repertoire, for I do not forget. I have played most of the literature for the piano, except the modern American music, of which you see quite a little on the piano here."

The hand of the pianist was discussed. It is a remarkable hand, with slender long fingers, delicate as a young girl's, but with full muscular development on the fifth finger side. There is a wonderful reach between the fingers, especially from fourth finger to thumb. He measured it on the keyboard, proving he could play an octave and four keys. Of course a tenth was easy. They say Liszt could reach an octave and five keys, but his young countryman does not quite believe this, and thinks an octave and four—like his own—would be nearer the truth.

"Tell us what you played on your third program instead of the Rubinstein Barcarolle in G Minor?"

A merry twinkle came into the boy's eyes and he smiled broadly.

"It was a Serenade by Borodine; but no one discovered the fact. Though the piece is in E Flat, no one noticed I was not playing in G Minor, except you. Yes, I should like to play much of Liszt's music in America; it is very congenial to me, naturally, and I know most of it. I am anxious to play the B Minor Sonata; it is a glorious work and I love it. But I am told I should not play much Liszt and not the Sonata, as people will not care for it. I am glad to hear you say it is known here and people like it. I will probably play it later. I am soon to play with orchestra, either the Tchaikovsky or the Liszt in E Flat. Which shall I choose? You think the Liszt? But the Tchaikovsky is also beautiful."

The conversation now turned on composing. The pianist was asked if he were now interested in composition. For answer he pointed to the table, whose lower shelf was heaped high with music. "That is all mine," he said simply. "In these days when there are so many hindrances to publication and publishers are so loath to accept new MSS., I decided the only way to bring out my pieces was to publish them myself. My mother had a little money she could spare and she devoted it to this. Yes, I shall be very glad to have you look over some of it. Here are some lighter pieces—the Chanson Passionnée, Dulcissimo and Valse Melancholique. None of them are very difficult. But these two Fantaisies for piano and orchestra—they are very hard. They have been prepared, as you see, for solo performance by the composer."

The appeal made by this young piano virtuoso is strong to those who can read between the lines. Though quite alone in a strange land, making the journey across the sea entirely by himself, he proves he has pluck as well as talent and will conquer as he pursues his artistic way, even in a season bristling with piano virtuosos.

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GEORGE S. MADDEN

BARITONE

New York Recital

Aeolian Hall, Thursday Evening, December 16, 1920

PROGRAM

I	"My Heart Ever Faithful".....Bach	"I'm Sitting by the Stile, Mary"..... <i>Old Irish Tune</i>
	"Nature's Adoration".....Beethoven	"An Irish Noel".....Holmes
	(With organ accompaniment)	III
	"How Willing My Paternal Love".....Handel	"Since I Love" (mss.).....Cadman
	(Sampson).....Handel	"Under the Greenwood Tree".....Dunn
	(With organ accompaniment)	"Sweet, Sweet Lady".....Spross
	"The Violet".....Mozart	"Athlone".....George S. Madden
	"Darling My Own" (Caro mio ben).....Giordani	IV
II	"After the Battle".....Moussorgsky	"The Old Road" (mss.).....Scott
	(Russian Ballad)	"Vagabond".....Brett
	"Marriage of Roses".....Cesar Franck	"In the Woods".....MacDowell
	"With a Water Lily".....Grieg	"Folk Song".....MacDowell
	"Red Carnations".....Valverde	"The Wild Ride".....Trehanne

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N. Y. Times.

"A NEW VIOLINIST WHO HAS AN INDIVIDUALITY."

N. Y. Post.

"WHOLE TECHNICAL EQUIPMENT IS BEYOND CAVIL OR INSPECTION."

N. Y. Sun.

"SHE QUITE TOUCHED SUPERB MOMENTS."

N. Y. Journal.

"INDIVIDUALITY AND PERCEPTION. AN UNUSUALLY ATTRACTIVE PERSONALITY."

N. Y. Mail.

"EXQUISITELY RICH IN TONE AND IN FEELING."

N. Y. Post.

AMERICAN DEBUT

Aeolian Hall, New York, Nov. 29

DAISY KENNEDY

(MRS. BENNO MOISEIWITSCH)

N. Y. Sun.—"Ever since the coming of Benno Moiseiwitsch we have heard whisperings of his equally famous wife Daisy Kennedy, a favorite fiddler of London and the absolute idol of Vienna. Her debut yesterday was therefore full of tension and importance. Also of some delight. Miss Kennedy undoubtedly stands among the ablest women violinists. Her bowing is excellent, often remarkable. Her whole technical equipment is beyond cavil or inspection. She plays with a breadth and large grace of phrasing which are aristocratic and uncommon possessions of the modern fiddlers. It was throughout a hearty order of the most facile playing, very well bowed, and thus the Bach Suite and the Paganini Concerto were flung with brilliancy. Miss Kennedy is a beautiful woman and will doubtless be a widely welcomed player."

N. Y. Times.—"Something other than one more in the interminable procession of violinists, which takes the whole season to pass a given point in Aeolian Hall, was made known yesterday in the first appearance of Daisy Kennedy. She is of Australian birth and in private life is Mrs. Benno Moiseiwitsch."

"Miss Kennedy is distinctly an artistic personality by herself: a player of great vigor, domination and decisiveness. She has an admirable command of the mechanism of her art, a large though not always a warm tone, a bow arm of sweeping power and elasticity, facility on the finger board and precision of intonation, nor is she without feeling for some of the subtler qualities of sentiment, though these seemed less prominent in her playing yesterday. She showed a well defined appreciation of style in the performance of a group of pieces by eighteenth century Italian masters. Her playing of Tartini's variations on a Corelli theme was of splendid power as was that of Kreisler's familiar arrangement of Paganini's prelude and Allegro. In Bach's unaccompanied Suite in B Minor she displayed a real authority and something of the grand manner. It was amply made evident that Miss Kennedy is an artist of stimulating quality whose participation in the musical life of New York is likely to give it interesting contributions."

N. Y. Post.—"A new violinist, one who has an individuality, made her first appearance in New York. The beautiful Australian girl, Daisy Kennedy, in private life Mrs. Benno Moiseiwitsch, is well known outside of the United States. Her first appearance leads one to believe that she will become as great a favorite here as she is in England."

"The unaccompanied Bach Suite in B Minor proved the high light of the program and she stood the test admirably. Exquisitely rich in tone and in feeling was the beautiful Serabande; the Boure was played with splendid energy and rhythm and the Presto went at hair-raising speed. Well-nigh impeccable intonation is one of Miss Kennedy's gifts. Doubtless there will be more opportunities to hear an artist who is so agreeable to both ear and eye."

N. Y. Herald.—"Miss Daisy Kennedy, in private life the wife of Benno Moiseiwitsch, the distinguished pianist, gave a recital in Aeolian Hall. She presented a pleasing program beginning with a group of short pieces by old masters. In the middle of the program stood Bach's B Minor Suite and Paganini's D Major Concerto. Miss Kennedy made herself welcome. Her tone has color and her intonation is most commendable, a vigorous and elastic bow arm imparted to her playing an incisive rhythm, a forceful style and a general animation quite refreshing. Furthermore she played musically and with understanding."

N. Y. American.—"Miss Kennedy is a seasoned artist, assured, capable and technically efficient."

N. Y. Tribune.—"Daisy Kennedy, Australian violinist and wife of the pianist Benno Moiseiwitsch, made her first appearance in America at Aeolian Hall. She is an attractive young woman with a Burne-Jones head, delicate features peeping out from fluffy brown hair. Miss Kennedy is an excellent violinist. Her tone has depth and fulness and her intonation was delightfully pure. Her technique is sound and her playing has the further merits of brilliance and authority."

N. Y. Journal.—"With all the violinists that have both graced and disgraced the music season, there was apparently still space for one more, for this one proved to be a violinist of distinction. She is Daisy Kennedy. She has agile and certain left hand fingers and she sweeps the strings with a bow arm like a man—but a man who would know what he was doing. Her best work was done in Bach's Suite for the unaccompanied instrument and here she quite touched superb moments."

N. Y. Mail.—"Miss Kennedy possesses individuality and perception as well as an unusually attractive personality and she succeeded in arresting and holding the interest of her audience in everything that she played."

SECOND NEW YORK RECITAL JANUARY 10TH

WOLFSOHN MUSICAL BUREAU

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NEW YORK

MASON AND HAMLIN PIANO

Our Audiences the Most Analytical, Says Magdeleine Brard

Young French Pianist Here on Third Visit Brings Her Husband with Her—Thinks Music Wider Spread in Other Countries But Finds Average of Musical Culture Higher Here

ABOUT three years ago, Magdeleine Brard, the French pianist, came to New York for the first time with her hair in curls around her shoulders, and looking about twelve years old. Last week she came back again for her third visit, with her husband, and her hair done up like everybody else.

"I don't like the change at all," said Miss Brard to the interviewer, "that is, I mean my hair," she added hastily. "I am quite satisfied with the other change! You see, I've been playing in concert since I was eight, just a little more than eight years, and I can't realize that I'm an old married woman now. I'm awfully glad to get back to America because I like to play to American audiences."

"How do they differ from those of other countries?" asked the interviewer. "We always like to know what other people think about us."

"Well, I think the percentage of really educated listeners is higher in America than in any other country I have played in. It is true that music is more widely spread in other places and the inherent love of it more general, but in the concert halls, the American audience is the most analytical of any, I think. When they applaud you can feel that you have really done something worth while. I think that your critics are better here, too. Of course we have some great critics in Paris, but for the most part in Europe, one feels that they are merely journalists who have been sent to get news, rather than educated musicians."

America for Recital Artists

"Another thing I like about the musical public here, is that they are interested in every sort of music, opera, recitals, orchestral concerts, chamber music. That is why you have the best of everything. Now Italians are always said to be the most musical people in the world, but they do not care for song recitals or piano recitals. The same is



Magdeleine Brard, the Young French Pianist, and Her Husband, Edmond Borgo

true of other European countries. Opera and orchestra are the main thing. America is, I believe, the haven of the recital artist.

"Speaking of orchestras, we heard in Turin, Toscanini and La Scala Orchestra. Wait till you hear them! It is the most marvelous playing I have ever heard. There are fifty violins and when they all bow together with a tremendous sweep of tone, the effect is indescribably thrilling."

"We heard him while we were on our honeymoon. You know, since I was married last March, I haven't done a bit of work, that is, up to a month, no, two months ago. I just played at other things, fishing, mountain climbing, riding, swimming, and forgot that I ever was a pianist. But when I got back to Paris in September I went to work again, hard, not only at my piano but with theory and composition."

"Do you compose or are you doing it as a side issue?" asked the interviewer.

"Well, I had to do a lot of it at the Conservatoire and I have written some songs that people tell me are good. I want some day to write a concerto for myself but it takes a lot of time. But I have to study and always shall. I don't see how a person can feel that they know all there is to know about

their profession. You hear singers say: 'My voice is placed, why should I study any more?' But if an artist says that, you know they have begun to retrograde. It can't be otherwise."

"Are living conditions as terrible on the other side as we are led to suppose?"

"No, I don't think so," said Miss Brard. "Some things are rather expensive, clothes, for instance, but not as much so as here. We had rather a hard time getting a passage across. They told us everything was full up, but my father being a senator, managed 'to pull wires' is that how you say it?—and we finally got a cabin."

"I shall be here all this winter and then I go back to France for a little rest and then to South America. They say the audiences there are very delightful to play to, and they all want souvenirs of every artist. It must be a Spanish custom because when I played in Spain they cut off pieces of my hair."

"No more of that, now, however!" said Mr. Borgo, who is Miss Brard's husband. "That hair all belongs to me!"

To Play Teacher's Work

"Here is my program. Do you think New York will like it?"

The program ranged from Scarlatti to Debussy, stopping en route at Schu-

Says America Is the Haven of Recital Artist—Continues Studying Composition As Well as Piano—Will Go to South America Next Summer on First Tour

mann's Symphonic Studies. "I always like to play those," said Miss Brard, "because it was with them that I won the Grand Prix at the Conservatoire. Another nice thing I am going to play, a whimsical bit, is by one of my teachers, André Wormser, whose 'Pierrot the Prodigal' you know here. It is called 'Le Violon de Monsieur de Conty.' I am anxious for the public to like it for itself because it is charming, and because the composer is my teacher. But then, I want them to like everything I play. Do you think they will?"

The interviewer thought so and said so, and then had to take his leave. But he couldn't find one glove and had to leave without it. Once down on the pavement he heard calling and hand-clapping. "Monsieur, Monsieur! voici le gant!" and the glove was waved delightedly.

Magdeleine Brard, for all that she is already a celebrated pianist, and, as she says, "an old married woman now," is still a delightful, unaffected child!

J. A. H.

Engage Americans for Lockport Festival

Contracts have been signed for Mildred Dilling, harpist; Alice Gentle, Arthur Middleton and Idelle Patterson to appear as soloists at the sixth annual Lockport Music Festival to be held in Buffalo in September.

Landau Quartet Christened

Fred Landau, F. Lowack, O. Stahl and R. Thrane have been playing string quartets for several years. They are all members of the New York Philharmonic Orchestra, and on a recent visit of the Philharmonic to Holyoke, Mass., played quartets at the home of William C. Hammond, professor of music at Mt. Holyoke College and organist of the Second Congregationalist Church in Holyoke. Belle Skinner and several other Holyoke music lovers were Professor Hammond's guests. On the inspiration of the moment, the musicale took on the character of a christening, and the name of the Landau String Quartet was bestowed on the organization.

E. ROBERT SCHMITZ

As Soloist With Philadelphia Symphony Orchestra

MASTERLY PERFORMANCE.

Mr. E. Robert Schmitz was heard with pleasure in a masterly performance of Tchaikowski's concerto in B flat minor, an exacting work whose mountainous difficulties were overcome with seeming ease.

—Philadelphia Inquirer.

DELICATE BEAUTY.

The grand movement of the concerto was a veritable arabesque of delicate beauty. He was received with genuine pleasure and recalled several times.

—Philadelphia Record.

EXCELLENT TECHNIQUE.

Mr. Schmitz proved to be a pianist with a fine tone and an excellent technique. His performance was cordially received by the huge audience.

—Evening Public Ledger.

BRILLIANT TRIUMPH.

Mr. Schmitz played the intricate and showy piano part of the imposing composition with encompassing command of technical skill and a sympathetic regard for the melodious and dramatic significance of the music. In a poetic realization of the andantino and a brilliant accomplishment of the sweeping finale, won from the audience a demonstration of admiration that betokened a triumph.

—The Evening Bulletin.

REMARKABLE CLARITY—CHICAGO RECITAL

His technical mastery is absolute, which is the necessity of art, since none but a virtuoso can give himself with entire freedom into the spirit of the music, and Mr. Schmitz is one of the few who have risen above the lure of technical display.

—Karlton Hackett in the Chicago Evening Post.

A MASTER OF PIANISTIC ART. ROCKFORD, ILL., RECITAL.

Never has so colossal a pianist appeared in Rockford as Mr. E. Robert Schmitz, French artist pianist, who gave one of the most marvellous recitals before the Mendelssohn Club, yesterday afternoon, that has ever been heard in this city. Mr. Schmitz was given an ovation when he appeared which increased in ardor as the program advanced.

—Rockford Morning Star.

AN EXTRAORDINARILY EFFECTIVE PERFORMANCE, NEW YORK RECITAL.

Mr. Schmitz is a well graced pianist, one of the most interesting and imaginative now before the public. No more eloquent pleader of the cause of dissonance could be desired. Some of the most delightful playing of the afternoon occurred in the last group. Mr. Schmitz gave an extraordinarily effective performance.

—H. E. Krehbiel in The New York Tribune.



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LANGENHAN



Photo by Campbell Studio

**ACCLAIMED
IN THE
SOUTH**

**First Artist of Season
Scores Hit**

**Big Textile Hall Audience
Gives Her Enthusiastic
Reception**

"Miss Langenhan opened the winter concert season in Greenville with a variety program that afforded a wide range of tests for her talent, and she gave such an excellent evening's entertainment that the big audience that gathered to hear her is now hoping that the other numbers up to the standard set last night. It was indeed a wonderful evening for music lovers, an evening that will long endure in their memories."

"Miss Langenhan was in voice, and that means that she scored a big success at her first appearance in this city, for her every effort brought enthusiastic and spontaneous applause. Her voice ranks among the best ever heard here. It worked over a range of considerable width, for her part of the program called for everything from plantation melodies to French classics."

"Encore after encore was called for, and she seemed happy to respond to the applause. Exceptionally pretty was her singing of 'When I Look in Your Wonderful Eyes.' However, there was the exceptional about all of her singing. The last number on her part of the program was 'Carry Me Back to Old Virginia,' and she sang it with as much feeling as if she had been born and lived

all her days in that state and with a voice that rivalled that of Alda. The audience liked it so well that they refused to let the program end there. Responding to the applause the gifted artist sang 'Dixie,' the audience standing while she sang."

—*"The Greenville (S. C.) News,"* November 23, 1920.

"Christine Langenhan, dramatic soprano, sang at the Palace Theatre on Friday evening. She sang a veritable program in Russian, interpreting the text before singing. 'Songs My Mother Taught Me' she rendered in the original Bohemian. There were several American songs, among which a Cadman song, was most appreciated by the large audience."

"Miss Langenhan disclosed throughout the entire program a pure soprano voice of wide range and an interpretive power. She was recalled several times and added a few encores."

—*"The News,"* Martinsburg, W. Va., November 21, 1920.

"Miss Christine Langenhan gave a most delightful recital at the Opera House Friday night to a large audience. She held her listeners spellbound from the opening of her program. She possesses a glorious voice and she made much of her diction."

—*"The Messenger,"* Martinsburg, W. Va., November 21, 1920.

**The Tuskegee Normal and Industrial Institute
Tuskegee, Alabama**

November 18th, 1920

My dear Sir:

I wish to send you a line expressing my own personal appreciation, as well as that of our workers and students of the delightful concert given us by Miss Langenhan, Saturday evening. She had an audience of 2,500 people, 1,800 of them being students and about three hundred teachers, and their families, the others being visitors from the community. Miss Langenhan entertained us in a charming and most attractive way, and at the same time she instructed and inspired her audience. Her voice and manner are most appealing. She also sang for us last evening at our Sunday vesper services and made a little talk on life in the European countries and stressed the importance and value of music among colored people as well as all peoples. I am expressing the hope that you may include Tuskegee in Miss Langenhan's annual Southern itinerary.

Very truly yours,
(Signed) **ROBERT R. MOTON,**
Principal.

**Atlanta University
Atlanta, Ga.**

November 19th, 1920

Dear Sir:

We very much appreciated the singing of Miss Langenhan on the night of the twelfth. She is certainly an artist and also impressed us very favorably with her personality. We are glad to add our commendation of her work to what has been so well said by other officials and musical critics. We hope to be fortunate enough to have this splendid artist again next season.

(Signed) **M. W. ADAMS,**
President

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**Strauss Finishing a New Opera,
"More International in Spirit"**

Fred. Holder Harrison Tells of Munich Master's Newest Opus—Latter Soon to Have Première in Paris—Based on Story in Modern Vein by Sudermann—Terrible Plight of the Viennese

RICHARD STRAUSS has nearly completed a new opera, based on a Sudermann story, modern in theme, and with music more international in its spirit and less characteristically Straussian in treatment than anything he has written in the past. The opera is to have its première in Paris, possibly in the spring.

This was disclosed by Fred. Holder Harrison, who introduced himself at the Metropolitan Opera House, Thursday, as representing Richard Strauss. Mr. Harrison called to pay his respects to General Manager Gatti-Casazza, whom he met in Europe during the summer, and with whom he later crossed the Atlantic. Since that time, Mr. Harrison has made another round trip to Europe.

"As far as I know, a title has not yet been selected for the new Strauss opera," Mr. Harrison said, "and I do not care to reveal its subject at this time. However, I can say that it is based on a story by Sudermann, adapted by several librettists, including Wüllner, who has collaborated in light opera books for the operettas of Lehar."

"The story is one of modern times—about 1890. I can see no reason why a modern subject should not be suitable for grand opera. I think that term—grand opera—can be applied to this new Strauss work. It will not be another 'Salome' or another 'Elektra.' Neither could be termed 'grand opera' in the accepted sense of the words. No, it will not be like 'Rosenkavalier.'"

Music to Present an Altered Strauss

"The new opera will present a somewhat altered Strauss. He has become more international, less characteristically and individually Straussian in his music. This really represents his reaction to the war and all that the war has entailed. In his use of the orchestra, the Strauss of the new opera builds massively but not so uniquely. His instrumentation is more compact, more according to the standards of all lands, less what some have been pleased to call eccentric. It is not music that, of necessity, must have been written by Richard Strauss; it is the music of a great musician, a great composer, but not essentially that of an innovator."

"It is difficult to think of an opera or music drama which it resembles. Perhaps it can be said to be of something the same nature as 'Tristan and Isolde.'"

Asked if Strauss is contemplating a visit to America, Mr. Harrison said he had no information either way. "Does anyone here particularly want him to come?" he asked, by way of answering. "I have no doubt he would give serious consideration to any invitation to come over. He is living in Munich and hard at work there on two symphonic poems as well as on his new opera. I believe he is now engaged in completing the orchestration for the latter."

Mr. Harrison brought greetings to Artur Bodanzky from the latter's brother, well known as one of the librettists of the Lehar operettas. A cosmopolitan himself, having been born of Austrian parentage in Smyrna, Mr. Harrison has had the greatest affection for Vienna and regards the plight of that city as one of the saddest of all the tragedies growing out of the war.

Like Another Babylon

"Vienna is like another Babylon," Mr. Harrison said. "It would seem that the wonderful city, with its culture and its traditions, must melt away. The people there now are like rats in a trap. Many literally are starving to death. On my last visit I took with me a dozen eggs. It is hard to get foodstuffs into Austria, as the surrounding states seek to halt such importations for their own use. But I succeeded in getting these eggs to the Hotel Imperial in Vienna. There a group of light opera composers, including several of those whose names are best known to the American public, were called in to share the unusual repast. Leo Fall told me he had not seen an egg in seven months. Twelve eggs for about eight celebrities! They regarded it as a feast, indeed."

Mr. Harrison expressed himself in no uncertain terms regarding the sort of music being heard in Broadway musical comedies. He said he regretted to find

that several leading violinists of the day should have turned to composing operettas in similar vein.

"The whole world must give credit to Lehar and others of his school in Europe," he said, "because they are refusing to write what they conceive to be music unworthy of them. Whatever the various opinions as to the merits of their work, they are living up to their ideals as to what operetta should be. They will not write your jazz—even if they are starving."

Mr. Harrison said he had no announcement to make regarding his visit to this country, adding that he had come and gone a number of times in recent years. He was in England during most of the war, and, although classed as an Austrian, was permitted to move about as he pleased. "There was never any great animosity toward Austrians in the belligerent countries," he said, "and it was merely a question of doing what you do in the subway stations—follow the green or the black line."

OSCAR THOMPSON.

**MARTA DE LA TORRE
SHOWS VIOLINISTIC SKILL**

**Début Recital Stamps Her a Serious
Artist With Well Schooled
Technique**

Making her recital début in Aeolian Hall on the evening of Nov. 29, Marta De La Torre disclosed considerable violinistic skill and a quiet, unassuming manner which immediately gained for her a cordial reception. Nervousness was in large measure responsible for the restrained delivery of her opening numbers, which happily disappeared ere the evening's program progressed very far, reassuring her listeners that there were among her gifts a well-schooled technique, a pleasing tone and a seriousness of purpose deserving of respectful attention.

Two seldom heard concertos occupied principal places on the program—that of Glazounoff and the Tartini in D Minor. They were given convincing interpretation which won several recalls for the soloist. The third group brought forth charmingly played pieces of Rimsky-Korsakoff - Kreisler, Mozart - Kreisler, Loeffler, and a delightful "Fragment" by Michael Posner, the New York composer-violinist, with whom Miss De La Torre studied for the past three years. Bazzini's "Ronde des Lutins," presented with admirable technical fluency, and many extras in response to continued applause brought the recital to a close.

Emanuel Balaban provided excellent accompaniments. M. B. S.

**Constance McGlinchey Makes Début in
Piano Recital**

Constance McGlinchey played piano at Aeolian Hall Wednesday afternoon of last week. The most important works on her program were César Franck's "Prelude, Chorale and Fugue" and Schumann's "Symphonic Studies." These she disposed of with much assurance and masculine vigor, but not without numerous slips. Miss McGlinchey's chief aim appears to be vehemence, irrespective of clarity or beauty of tone. Her work consequently lacks musical charm, color and poetic suggestion. H. F. P.

As a consequence of her Aeolian Hall recital, Ida Davenport, coloratura soprano, has been engaged to appear at Schenectady, N. Y., with Victor Herbert and his orchestra, on Dec. 14.

"American Artists Depend Too Much Upon Good Luck"

Cecil Arden Says Home Talent Has Excellent Opportunities—Best of Teachers and Professional Openings No Longer to Be Found Only in Europe

"WHAT do American singers need? To be born all over again, with golden instead of leaden spoons in their mouths, if one judges from their own statements." Thus Cecil Arden, the young Metropolitan Opera Company contralto.

"You never hear them say they wished they had the nerve to work harder. You rarely hear them say that their failure to attain less than the highest goals may be due to faults of their own. At least, I never hear them say anything so modest and creditable as that; and through being one of them myself I hear them say a good many things. What they want is simply undeserved good luck. The usual cry is, 'What sins of neglect Gatti-Casazza has on his conscience!' I have been a member of the Metropolitan Opera Company since late in 1918, and I believe that Mr. Gatti is doing as much as anybody and a great deal more than most for the American singer. Just look over the personnel of the company and notice the large number of American names.

"Whatever anybody says, it is undeniable that up to the war, at least, European study seemed imperatively necessary; not because there weren't as good teachers over here, but because there were fewer friends and so less dis-



Cecil Arden, Metropolitan Contralto, Prominent Among Young Native Singers

traction over there. Nothing is more difficult than for the average American girl to apply herself to serious study as long as she is surrounded by admiring and interfering friends. Now that conditions make it almost as necessary for Americans to stay at home in order to make a career as it used to be thought for them to go abroad, I trust they will be forced into taking the work of singing with professional seriousness. They will have to learn that even to work hard for a few years, living simply, in a European pension, far from home and friends, is not enough. Art aims at something higher than the astonishment of friends and family. Art is a way of life, and bad luck is sure to dog the steps of those who attack it on any other ground.

Great Opportunities Wasted

"The great singing actors have almost always come from the humbler walks of life, for with the poor, anger is anger, hate is hate, love is love. The narrow economic margin of the poor compels them to sincerity. How different it is with us who have been 'nicely' brought up! Almost all our emotional spontaneity has been cultivated out of us. This is especially true of us English-descended Americans. We have the greatest opportunities of any American social class for development, but we achieve less than any others. For this reason I look with particular interest to the rise of community centers such as may be expected to grow up about the community houses which are being built as war memorials. I sang at the laying of the cornerstone of one such house in Roslyn, L. I., and the catholicity and enthusiasm of my audience made me almost sick with longing to see the day when that house shall have risen and a genuinely democratic community life has flowered in it. It is needless for me to say that I am not one of those who look

to a hardening of class-lines for American redemption from crassness and esthetic insensibility.

"I have just returned from a nine weeks' tour of the Middle West. That is a district of great hopefulness. The social life of the East and especially New York is so elaborate that a lot of foolish artistic conventions don't get shown up here as they would in a simpler society. I shall never forget my amusement at a group of society women whom I once saw hanging breathless and tearful on a great prima donna's singing of 'Little Gray Home in the West.' Westerners themselves have to live in that little gray home, and they know that whatever its spiritual sublimity, it has some very definite material drawbacks. Let the artist who would sing sentimental ditties of that type in the West beware. Things like the Habañera from 'Carmen' are more to the Westerner's taste, things with bounding rhythm, full of the joy of vigorous life." D. J. T.

F. R. Capouilliez Gives Recital

Displaying a voice of pleasant quality, F. Reed Capouilliez, American basso, gave a recital of songs in English before an interested audience in Pilgrim Hall, Broadway, on the evening of Dec. 2. While Mr. Capouilliez has no striking interpretative gifts, he sings sincerely. His program included such works as Tchaikovsky's "Pilgrim Song," the "Honor and Arms" number from "Samson," "When the Flame of Love" from "Jolie Fille de Perth" and a series of American numbers. P. C. R.

Encore Bertha Beeman's Brahms Group at "Globe" Concert

An audience of about 1500 heard the *Globe* concert at which Bertha Beeman, contralto, appeared as soloist. Miss Beeman had planned to sing two old Italian arias and a group of Brahms songs. Instead of the Italian numbers, however, she gave "Ah, Mon Fils," from "Le Prophète." As encore to this aria she offered the Habañera from "Carmen." To the Brahms group she added the same master's "Sehnsucht." The *Globe* music-lovers were avid for the German lieder, and so this encore had to be encored.

NEW SERIES BEGUN BY LETZ QUARTET

Lajos Shuk Welcomed as 'Cellist of Admirable Ensemble

With its personnel altered, in that it has a new 'cellist, the Letz Quartet began its series of concerts in Aeolian Hall Tuesday evening of last week, presenting a program of charm and musicianly appeal. The new 'cellist is Lajos Shuk, who recently arrived from Europe to take his place in the ensemble. Hans Letz, founder of the quartet and a veteran of the Kneisels, is first violin, Sandor Harmati, second violin, and Edward Kreiner, v'ola, as in past seasons.

Mr. Shuk quickly established himself as an excellent ensemble player, and further disclosed his capabilities as a concert 'cellist in a sonata for cello and piano, played with Lee Pattison. The sonata was the B Flat Major of Dohnanyi, a fluent and colorful work, but of no great significance, to which Mr. Shuk and Mr. Pattison brought clarity, grace and a nice regard for line. Mr. Shuk's tone was not large, but it was mellow and musical.

The quartet played the Brahms A Minor, Op. 51, No. 2, and Mozart's D Major (Koechel No. 575) with musicianly discernment, admirable mutuality, and daylight clarity in the exposition of thematic beauties. Increased vigor and warmth over its playing of last year was noted. The audience, of good size, warmly applauded the musicians after each of the numbers. O. T.

Minna Elman to Make Début Feb. 4

Minna Elman, the accomplished sister of Mischa Elman, will make her début in a song recital on the afternoon of Feb. 4 in Aeolian Hall. It is not generally known that Mme. Tetrassini was responsible for the "discovery" of Miss Elman's talent as a vocalist, and that she encouraged the young woman, some ten years ago in London, to take up concert work as her career. Since then Miss Elman has been studying assiduously.

Misunderstanding Misrepresentation Injustice (To all concerned)

Numerous reports have reached us through individuals informed by those who were misinformed that

Frederick H. Haywood

teaches only in class form. This is both a misunderstanding and a misrepresentation, an injustice to both Mr. Haywood and the public.

The group instruction at the Haywood Institute provides several hundred students, unable to pay the necessarily large private lesson fee, with a liberal vocal education, embracing sight singing, voice culture, languages, interpretation, each subject presented by special instructors under the direction of J. U. Woodside.

The large enrollment of private pupils compels Mr. Haywood to devote his entire time to private instruction.



"His playing of the Bruch 'Romance,' which opened his program, was masterly in the warmth and richness of his tone, its rhythmic vitality and in breadth of style. The same virtues were apparent in the Tchaikovsky concerto, the cadenza of which he played with a brilliancy worthy of the very greatest violinists." — *New York Tribune*.

"'Romance,' according to Bruch, is a happy combination of listless dreaming and vigorous activity, which Gabriel Engel's fresh enthusiasm made intensely real. His is an ambition richly justified." — *New York Evening Mail*.

GABRIEL

ENGEL

American Violinist

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Would Gladly Visit America, Mme. Lehmann Writes to Farrar

THE recent report that Lilli Lehmann was planning to come to America shortly, evoked keen interest in New York musical circles. It is about twenty years since "Unsere Lilli" left the United States, and her return would be an event, the importance of which can hardly be estimated.

The singer, however, although about to start on an extended concert-tour of European countries, will not come to America at present. MUSICAL AMERICA communicated on the subject with Geraldine Farrar, her former pupil, and Miss Farrar has kindly consented to the publication of a letter received from the diva.

"I have just finished my cure in Gastein," said Mme. Lehmann, "and am leaving to sing my usual concerts in Munich, Berlin, Vienna, Hamburg, etc. I shall be seventy-two years old the end of November, but I feel like twenty and I am very glad because my great work keeps me fresh and enthusiastic. My days are as you know them, with uninterrupted work from 7.30 until 12 in the morning and from 3.00 until 6.00 in the afternoon, every day without exception, but how happy I feel to be able to continually strive I can hardly tell you. Although the world is not exactly a nice place sometimes, art at least can keep our energies alive.

"I have written to a friend, as well as to you, that I would have gladly welcomed the possibility of coming to New York, and before the unfortunate event of war with America came, really thought to do so. Unfortunately as things are to-day it is still not possible, and for many reasons the journey and subsequent visit to America would be beyond my power. How gladly I should love to come and see all my old friends, goes without saying, and I greet them from a full heart. Perhaps much has changed since last I was there.

"I wrote, a few days ago, a long article about our last 'Don Giovanni' festival in Salzburg, and all my thoughts turn to you and the friends of those beautiful performances, Mr. Scotti and Mr. Segura. Although many of our best element have succumbed to the ravages of war, I shall still make another attempt at our Mozart festival if God lets me live. Meanwhile, I work—and work, as you know my regime.

"My esteemed colleague Niemann died three years ago. What a hero! He will never be forgotten by anyone who has heard him.

"In addition to my usual work for myself during the summer, I have had the most interesting results with a little organization that I call my 'Mozart course,' where I have young people from sixteen to eighteen years to train for the



Mme. Lilli Lehmann, in Her Latest Photograph

theater. It is a beautiful work and gives me great satisfaction. In such devotion to art, one rises above much of the chaos in which we still live.

"If ever the time arrives that you will come to me, believe me I shall rejoice with all my heart. There will be much to tell."

Myrtle Leonard Under Sawyer Management

Myrtle Leonard, a Californian who has sung frequently in the West and Middle-West, is now under the management of Antonia Sawyer, Inc. She is a contralto of extensive range and colorful tone. She was heard in Paterson, N. J., as soloist in Gounod's "Redemption" on Dec. 2, and will appear with the New York Symphony, singing the solos in "A Midsummer Night's Dream."

Alexander Gunn, in Boston Recital, Is Warmly Praised

BOSTON, Dec. 1.—Alexander Gunn, a young pianist who made a strong impression at his debut recital in Aeolian Hall, New York, last year, has found further favor as an artist. A recital in

New York was closely followed by an appearance in Boston which brought warm praise of his technique and imaginative gifts. Mr. Gunn's programs make it plain that he prefers the modern to the classic. His interpretations of works by Ravel and Grovlez have excited much interest.

MENDELSSOHN'S OPEN SERIES

Duci De Kerékjártó Soloist with Widely Known Club

The first private concert of the Mendelssohn Glee Club, upon which occasion the club had the assistance of Duci De Kerékjártó, violinist, was given in the Hotel Astor on the evening of Nov. 30. The club, under the direction of Nelson P. Coffin, was heard in three groups and also in a setting of Bryant's "Thanatopsis" by Mosenthal. In "Sylvia" by Oley Speaks and in two old Scotch songs, the club displayed qualities which make this organization one of outstanding excellence. Precision of attack, well balanced choirs and a clear enunciation of the text were in evidence. The incidental solo in "Thanatopsis" was sung by Jackson C. Kinsey.

A veritable ovation was accorded Kerékjártó following his playing of Tartini's "Devil's Trill," which he played with fire and dazzling technique. His tone showed surprising breadth in the more simple passages and remained true to pitch in the runs and trills. His success in this number called forth two extras. A second group included compositions by Wieniawski and Chopin. Francis Moore was the accompanist, and Harry M. Gilbert was at the organ for the club. A large audience was in attendance. H. C.

Stokowski to Lecture at Samaroff Beethoven Recital

For the series of eight recitals which Olga Samaroff has prepared for her presentation of the piano sonatas of Beethoven, additional interest has been added in the promise of three lectures by Leopold Stokowski, conductor of the Philadelphia Orchestra. These lectures will go with the first, fourth and seventh recitals and will cover the three important periods of Beethoven's life. The first of these recitals is scheduled for Jan. 26.

Richard Bowen and Raymond Havens in Boston Concert

BOSTON, Dec. 6.—An unusually interesting concert was that given by Richard Bowen and Raymond Havens in Jordan Hall on the evening of Nov. 22, who were heard in a rather conventional program. Mr. Bowen handled his voice skillfully and effectively, and Mr. Havens displayed a beautiful singing tone in his Chopin group. J. T.

Samuel Gardner to Play His New Concerto at Providence

This summer, during his stay in the Rockies, Samuel Gardner completed his concerto for violin and orchestra. This work will have its first hearing in Providence Dec. 14, on the occasion of the Boston Symphony's appearance there, with the composer as soloist.

Jacques Gordon Severs Connection with New York Chamber Society

Jacques Gordon, the violinist, has been released from the New York Chamber Music Society. He plans to do some recital and concert work during the season and will also devote some of his time to teaching.

MME. D'ALVAREZ'S ART STIRS GENUINE OVATION

Audience at Aeolian Hall Hails Peruvian Contralto in Notable Program

Marguerite d'Alvarez, contralto, formerly of the Manhattan and the Chicago opera forces, gave her first song-recital of the season in New York at Aeolian Hall on the afternoon of Nov. 30, offering a program of great interest and offering it in a manner few artists of the day could equal.

The groups, sung in English, French and Spanish, were a bit highly colored in character, but excellently suited to the singer's temperament and voice. The best were Respighi's "Nebbie" and Wolseley Cox's "Night," both of which are splendid songs. Rhené Baton's "Serenade Melancholique" was also splendidly sung as was the Seguidilla from "Carmen," which closed the program.

Mme. d'Alvarez excels in songs of a dramatic character, which is not saying that her lighter numbers were not well sung, but the others were better. The audience, which included many prominent singers and teachers, was vociferous in its applause. It is a long time since any singer has had such an ovation in Aeolian Hall. Walter Golde at the piano assisted materially in the success of the recital. J. A. H.



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"Artist Has Mission of Social Guidance in America"

WITH scores of artists of the first magnitude concertizing here, and the expense of the New York appearances which are so necessary to the building of a career mounting to prohibitive heights, what is to become of the less known recitalists? John Meldrum, the young American pianist who, making his debut last season, has been heard twice since and has been announced for another Aeolian Hall appearance in February, is one of the few native artists who seem to have given thought to this question, which takes its urgency from its application to America's own music-makers. The situation is most flagrant among the singers; applause, flowers, press notices, social affairs, sports, these seem the real concern of nine out of ten Americans who present themselves as professional singers. And the piano and violin are coming to have almost as many black marks against them as singing.

"Art to-day," it seems to Mr. Meldrum, "is too much a sublimation of thwarted animal impulses. This analysis is most clearly demonstrable in the case of the art of the musical executant, because the give and take of physical sympathy between him and the public which he serves is more immediate than that between any other sort of artist and his public. All art may be said to have a material, physical end. Executive art, as distinguished from creative art, is therefore not of necessity an undignified profession. The art of the Greek tragic period knew the secret of the body's and the spirit's communion, and Euripides is still held up to admiration as one of the

Thus John Meldrum, Who Holds That Art To-day Is Too Much a "Sublimation of Thwarted Animal Impulses"—Coming Years Will Force Curtailment of Musical Activities, He Believes.

greatest artists of all time, in any genre, despite the fact that he often acted in his own plays—yes, even sang in them—with as much earnestness as he must have used in writing them.

Pianists and Pugilistic Fury

"Have you not heard pianists strike a chord which should have been simply forte, with a pugilistic fury which diverted your mind from the significance of the chord in the composition presented, to the muscular force of the player? This and similar practises have become distinctive of whole schools of pianism. In the case of the American musician many such limitations are results of inhibitions imposed by our social code. In a new country, where culture and the leisure to pursue it, are adventitious, it is only natural that the esthetic conventions which have managed to establish themselves should be like dress-up clothes. Instead of a mantle to be wrapped about one in cold weather, to be extended over the shivering beggar, and to be carried with one even in summer heat, when it might at least be rolled into a pillow, cultured usage and so the arts are rather, to Americans, the steel corselet which is buckled on only in occasions of extraordinary stress.

"This is what I desire for American art, as well as the goal toward which it may be moving regardless of my or

anyone else's desire: constant reminder of the personal force which is the ideal of the Anglo-Saxon race, from which, for good or ill, the ruling class of America derives. Because of its preoccupation with personality, the Anglo-Saxon genius has done its greatest art-work in poetry. The great men of the race have been the Cromwells, the Miltons who knew the Cromwells' strength even better than they themselves, the Shelleys whose wildest schemes had still a political point. In a country whose population is mingled of many race-streams, poetry, even for the most purely Anglo-Saxon elements, must pass ever more into music. Much may be uttered in terms of pure tone which would set the country in flames if it were said in words. Our musicians, then, have a great mission. I cannot imagine that the years to come can fail to force a severe curtailment of musical activities such as recital-giving, but this will have an essentially good result; it will lay the obligation of so much the more seriousness on those who survive the process of elimination as professional musicians. Robust rhythms, clear sonorities, fluent melodic lines, if exalted by composer and player alike, must have a cumulative effect both spiritual and physical.

"Let me clinch my thesis of the future of American music by an illustration. It took me some time to learn to appre-



John Meldrum, Young American Pianist

ciate the art of John Powell. But on hearing his speech on nationalism and music, at St. Mark's-in-the-Bowyerie, some time ago, I realized that much of what I had objected to in his art was organically essential to the expression of an American personality which perhaps had suffered, as we all must in some degree, from the artistic lawlessness which has prevailed in this country. In America to-day the musical artist has a mission of social guidance which makes the arts of Europe, creatures as they too prevalently are of social break-up, look shabby as well as frivolous." D. J. T.

Warford Pupils Give Recital

Ten of Claude Warford's pupils gave a recital at his studios in the Metropolitan Opera House on Monday evening, Nov. 29. Songs by American composers were sung by Anna Flick, Katherine

Lauer, John Arden and David Elder. Katherine Timpson sang several Weckerlin "Bergerettes" charmingly after which Gertrude McDermitt aroused much enthusiasm with her rendition of Verdi's "Stride la Vampa" and Elise Bartlett charmed with the "Louise" aria. Mary Davis, Tilla Gemunder and Ralph Thomlinson closed the interesting program with modern American songs and operatic selections.

Mukle and Leonard Appear Jointly in San José

SAN JOSE, CAL., Dec. 1.—May Mukle, 'cellist, and Laurence Leonard, baritone, in joint recital, was the attraction offered to the Colbert Concert Course subscribers recently. Miss Mukle proved her technical mastery of her instrument and Laurence Leonard demonstrated an interesting voice, dramatic feeling, and splendid stage presence. Laurence Shaufler played all of the accompaniments. An interesting event was the recital by Florence Cole-Talbert, soprano, at the First Methodist Church. The accompanist, Mabelle Clark, played two groups, and both she and Mme. Talbert won much applause. M. M. F.

Cecil Burleigh Begins Recital Tour of Middle West

Cecil Burleigh begins, on Nov. 29, at LaCrosse, Wis., his first tour of the Middle West, with a recital for the Women's Music Club, at which Edna Gunnar Petersen, a member of the club, will play a sonata with him, and also will accompany his other numbers. The LaCrosse engagement will be followed by recitals in Bloomington, Ill.; St. Louis, Mo.; Sioux City, Ia., and other cities. His second mid-western trip will commence early in March. On the thirteenth of that month he will play his Second Concerto with the Cleveland Symphony.

Stransky's Forces Make History in Middlebury, Vt.

MIDDLEBURY, VT., Nov. 20.—The New York Philharmonic under Josef Stransky opened the Middlebury College course in Mead Memorial Chapel, furnishing Middlebury with the biggest musical event in its history. Mr. Stransky's conducting was warmly applauded and the playing of the orchestra greatly enjoyed. A. W. D.

Alberto Salvi, harpist, appeared in the second of the Mary Warfel Concert Series in the Fulton Theater at Lancaster, Pa., on Nov. 18.

Flonzaleys Give Noteworthy Concert in Chicago

CHICAGO, Dec. 3.—The playing of the Flonzaley Quartet glowed with color in their first concert of the season, in the Blackstone Theater Sunday afternoon. The audience was larger than usually

meets a chamber music organization, but still far, far too small for the artistic worth of the quartet. Borodine's "Notturno" and "Scherzo," Schumann's Quartet in A, and Mozart's Quartet in G comprised the program. The playing was rich in poesy of interpretation. F. W.



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H. E. Krehbiel says:

"It was a pleasurable conviction when Mr. Stokowski carried his baton from the platform after conducting a performance of Brahms' Symphony in E minor, that the high-water mark of the season so far as it had progressed had been reached. There was nothing which could be called back to mind to equal it for sheer musical eloquence and loveliness. Lament flames seemed to play around its every measure, with their suggestion of a Pentecostal benediction. The final passacaglia was heaven-storming." New York Tribune, Nov. 10, 1920.

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ALBERT VERTCHAMP gave his first New York Recital of this season at Carnegie Hall, Wednesday Evening, November 17th.

The critics spoke of him as an artist of distinction. *The New York Sun* said:

"A large and sympathetic audience attended last night at Carnegie Hall, the violin recital of Albert Vertchamp. The Tartini Sonata in G Minor at once gave renewed evidence of Mr. Vertchamp's good qualities, a dignified repose, great lucidity of tone and a certain grave, sincere emotional power. The artist gave evidence of fluent technique."

Other New York notices follow: *Evening Mail*—"In the evening there was a violin recital at Carnegie Hall, by Albert Vertchamp. It was in Matheson's air on the G String that the fullness and sweetness of his tone manifested itself.

"His playing of an old French Gavotte was infectious in crispness and grace of rhythm and his technical facility was best displayed in a Kreisler arrangement of Francoeur, Siciliano and Rigaudon."

New York American—"His command of the essentials in his art is broad and admirable."

New York World—"His tone is ingratiating, and with his technique, he is beyond any fault finding."

New York Tribune—"Albert Vertchamp, who appeared in this city last season was heard again in recital last night in Carnegie Hall. His program was of conventional mold, the Tartini G Minor Sonata, Sinding A Minor Suite, and two groups of more or less familiar short numbers. He has a firm and pleasing tone, and a sufficiently agile bow. His best playing was in the Sonata, a Chopin Nocturne, and an old French Gavotte, which was charmingly done."

New York Times—"Albert Vertchamp, already known as a well schooled violinist, played last evening in Carnegie Hall, where he showed he could hold his own with this year's fiddlers. Mr. Vertchamp was heard in an excellent performance of the Tartini Sonata, a suite and Opus 10 by Sinding. His lesser pieces included an air on the G String, etc."

Telegram—"He played with enthusiasm and musicianship, a program of music by Tartini, Sinding and others."

Mr. Vertchamp is under the direction of the J. H. Albert Musical Bureau, Associate Manager, J. Jaffe. New York Office, 55 Liberty St., New York. London Office, 6 Honey Lane Market, Milk St., London, E. C., England.



FREEHOLD, N. J., Dec. 6.—The jury, which for five days, had been hearing evidence in the case of George W. Young for the possession of jewels valued at \$150,000 from the estate of his wife, the late Lillian Nordica, reported a disagreement and was discharged by the judge.

BUFFALO, N. Y., Dec. 6.—The new Conservatory of Music has secured the services of Jan and Boris Hambourg, directors of the Hambourg Conservatory of Music in Toronto, for master classes in violin and cello one day each month. W. J. B.

BARBOURSVILLE, W. VA., Dec. 6.—Prof. E. E. Hipsher, for eight years director of the music department at Morris-Harvey College, has been appointed assistant editor of the *Etude*, and entered upon his duties there last week. H. C. S.

FARRAR IN MUSICALE

With Lionel Storr and Ada Sassoli She Provides Baltimore Program

Geraldine Farrar, Lionel Storr and Ada Sassoli were the trio offered to patrons of the Biltmore Musicales on Friday morning, Dec. 3. Mme. Farrar, in whom chief interest centered, wisely chose a series of songs of no very exacting vocal demands, and with her inimitable interpretative ability gave them added interest. Four works of Schumann, a Strauss Serenade, the "Batti, Batti" Aria from "Don Giovanni," Tchaikovsky's "None But the Lonely Heart," Wolf's "Gardener," Dvorak's "Songs My Mother Taught Me" and Gretchaninoff's "Snowdrop," supplemented by innumerable encores, furnished her numbers.

Mr. Storr, a frequent and reliable performer in these concerts, did justice to the "Fu Dio che Disse," by Appolloni, and

PLYMOUTH, MASS., Dec. 6.—Frederick Phinney, a direct descendant of Miles Standish, and a musician of wide experience, has organized the Pilgrim Band of sixty pieces which will make its first appearance at the tercentenary celebration of the landing of the Mayflower.

PHILADELPHIA, Dec. 6.—An eleven-year-old choir boy of the Church of St. Sauveur was awarded the wrist watch of General Nivelle for his singing of the "Marseillaise" and "Madelon" when the General visited the church during his recent visit here.

YORK, PA., Dec. 5.—Mae Brodbeck has succeeded Treva Rhodes as organist at Grace Reformed Church, this city. Miss Brodbeck was previously organist at Grace Church, although Miss Rhodes held the position during the past year. H. D. C.

DETROIT, MICH., Dec. 6.—Dr. F. H. Greusel, for fifteen years tenor soloist and director of music in the Jefferson Avenue Presbyterian Church, has resigned. Alle D. Zuidema has been engaged as organist, and Fred A. Protheroe is the new tenor. M. J. McD.

a group of songs, especially effective when they did not bring him beyond his range. Ada Sassoli's harp offerings were consistently charming, comprising numbers of Bach, Scarlatti, Debussy, Perilhon, Busser and seventeenth century airs. F. G.

Give Spanish Operetta in Washington Irving High School

Students in the Spanish department of the Washington Irving High School, of which Mrs. Medora Ray is the chairman, gave a performance of "La Foforerita," by Vincente Forte, on Dec. 4. The operetta was a Spanish version of Anderson's "The Little Match Girl," set to music by Mr. Forte. For the piece Mr. Forte has written some very effective descriptive music, which was given an admirable presentation by the pupils. Mr. Forte is a native of Argentine, who has studied extensively in Paris. He has written works in various forms.

Arthur Kraft Wins Plaudits for Fine Recital in Chicago



Arthur Kraft, American Tenor

CHICAGO, Dec. 1.—Arthur Kraft, tenor, lately sang in recital to a crowded house in Orchestra Hall, despite the cold rain that might be expected to keep persons away from concert halls. He disclosed a voice of pure tenor quality, not large but golden and expressive. Mr. Kraft showed the results of careful preparation of his program, for every song was sung with style and finish. Would that certain other artists would prepare their programs as carefully! Mr. Kraft's singing was noteworthy for its expression, and the sincerity of his art found ready response in the applause of his audience.

Several older songs, and groups of Brahms and contemporary composers were on his program, selected with excellent taste, and sung in musicianly fashion. F. W.

MARGUERITE POTTER IN ATTRACTIVE PROGRAM

Mezzo-Contralto Gives Widely Varied Group of Offerings at Matinée in Princess Theater

An attractive program was that given by Marguerite Potter, mezzo-contralto, at a matinée recital at the Princess Theater on Dec. 5. Miss Potter is the possessor of an exceptionally pleasing voice which she used to especial advantage in songs of the sixteenth and seventeenth centuries together with French songs and those of contemporary composers. She not only sang them with great taste and skill but imparted to each a sincerity which was at all times arresting. Her diction and close attention to interpretative detail were other features worthy of mention.

Her four groups comprised Peri's "Invocazione die Orfeo," Scarlatti's "Un Cor Da Voi Ferito," Bishop's "The Dashing White Sergeant," Rhene-Baton's "Le Repos en Egypt," Hahn's "D'une Prison." Bemberg's "Il Passa," Debussy's "Mandoline," Lieurance's "Her Blanket" and "The Weaver," Troyer's "The Sunrise Call," Carpenter's "To One Unknown," Branscombe's "Krishna," Homer's "Sheep and Lambs," Gilbert's "The Rain-drop," and Scott's "Young Alan, the Piper." Deserved applause from the large audience brought forth extras, among those being a Swedish folk song, "When I Was Seventeen," and Kramer's "The Faltering Dusk," both of which were charmingly sung. J. Warren Erb gave the singer artistic accompaniments. M. B. S.

Carl Rollins Re-engaged by Philadelphia Club

Carl Rollins, baritone, is to sing with the Philadelphia Matinée Musical Club, Jan. 18. This is a re-engagement from his appearance with this organization last season.

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Violin Not Primarily a Solo Instrument, Declares Mme. Tas



Helen Teschner Tas, Violinist, Who Discusses the Status of Her Instrument

ADD to the seven world-wonders Helen Teschner Tas, who, though well reputed as a child prodigy of the violin and as the mature artist which that prodigy has evolved into, might be expected to claim that no other instrument can rival the violin, but who in fact gives utterance to a measure of dissatisfaction with it.

Asked for her opinion of the most immediate need in the violin literature, Mme. Tas says, "It seems to me that the literature of the instrument lacks concertos, but it has an even greater need of compositions which would take from ten to fifteen minutes to play. We, violinists, can scarcely construct a program which

does not betray the poverty of our repertoire in concert pieces of real musical value. We are driven to filling in with flashy virtuoso material. Chausson's 'Poem' is an example of the serious violin works of which we should have more.

"The violinist is the only instrumentalist who uses chamber music on his recital programs. This he has to do because of the slight amount of solo music for his instrument. The 'Devil's Trill,' Sonata of Tartini and one or two sonatas of Nardini are the only real solo violin sonatas. The others, including those of Handel, belong to the category of chamber music. I think that most musicians feel as I do, that since the violin is not harmonically complete, it is not primarily a solo instrument. Its best place is in the quartet and the orchestra.

Prefers Playing With Orchestra

"To my own ear, the violin does not sound well with piano. That is why I prefer playing with orchestra. Since the highest musical form is that of the symphony, and since violin music reaches its greatest heights in the Beethoven and Brahms concertos—these are really symphonies, the solo violin being used as a leading voice and often as no more than

an obbligato—I enjoy playing these concertos more than any others.

"When a pianist plays any of the great works written for his instrument, his performance is complete and rounded in interest. No matter how perfectly it may be played, the indispensable accompaniment introduces an extraneous element into the performances of the violinist. Perhaps some one will wonder why I play violin at all when I feel like this about it. I play it because I know no musical enjoyment to compare with that of playing the Bach violin works and certain other serious violin compositions, except that of playing the big concertos with orchestra is another exquisite joy.

"I am a musician, as distinguished from a performer on the violin, because I feel the impulse to self-expression. I believe that no matter how crowded the concert field and how great the difficulties of making a career, there must always be a warm welcome waiting for the musician who has something to say and goes on doggedly saying it, regardless of the silence and even hostility which may reward his first efforts. The temptation of playing down to the public is the most insidious snare laid for the young artist. The success so gained can be but temporary at best, and I even doubt whether the public is as well pleased with vulgar trifles as many persons suppose. I believe the appearance of poor taste on the part of the public is due not so much to any ineradicable defect in it as to false standards created by musical artists themselves." A. M.

OAKLAND MUSICIANS LAUNCH NEW SOCIETY

City's Artists Join Forces in Cause of Music—Aid Students—Lhevinne in Recital

OAKLAND, CAL., Nov. 23.—Oakland, not to be outdone by other cities of its size, is soon to launch a Musicians' Club. The preparatory meeting was held recently at the instance of Earl Anderson and Josephine Swan White, and gave evidence of the club's need. An incomplete draft of the plans announces semi-monthly meetings; membership is to be divided into active, associate and student classifications; a choral class will be formed, and prominent lecturers will address the club. Officers and directors will be selected at the next meeting.

Along the same line of development comes the announcement by the Z. W. Potter Artist course, that a section of the Auditorium will hereafter be reserved for music students of the city, at a much reduced rate, when they bear properly signed affidavits from their respective teachers. Surely a good move in behalf of the many deserving young amateurs.

The opening concert of the Berkeley Musical Association took place last evening when Joseph Lhevinne appeared in recital. The Dohnanyi F Minor Etude, Liszt transcriptions of Schubert, Chopin and Beethoven numbers displayed to an audience the many splendid features of Mr. Lhevinne's art.

Kajetan Attl, Bohemian harp virtuoso, gave a charming program on Tuesday of this week before the members of Ebell Literary Club.

Eva Linden, dramatic soprano, lately appeared in a costume recital at the Ebell Club house, under the management of Benjamin Jellica. On the same program appeared Domenico Valerga, pianist, and Janni Papagorgopula, cellist.

Connel Keefer provided this week's organ concert at the Congregational Church. These concerts are under the auspices of the Organists Guild in connection with the Public School Music Department. Anita Hough of Mills College assisted in vocal numbers.

The newly formed Berkeley Theater of Allied Arts presented a program of much import as its initial offering this week. Mrs. Charles R. Stone arranged the music, Frank Wickham, pianist, and Lawrence Strauss, tenor, participating. Maud Wellendorf was the evening's accompanist.

"The Chimes of Normandy" was given a notable performance by the Glee Club and choral classes of Technical High School on Tuesday afternoon and evening of the week. A. F. S.

Idelle Patterson, soprano, who has appeared with the St. Louis Symphony and with the Mendelssohn Club at Albany since her successful appearance in Carnegie Hall Nov. 14, will be heard again in a New York recital in March.

URGE MEMORIAL HALL FOR TERRE HAUTE MUSIC

Would Provide Civic Auditorium for City—Creatore Forces Heard in Two Performances

TERRE HAUTE, IND., Nov. 26.—The Music Section of the Woman's Department Club, recently organized, has overgrown its present quarters and will move to a larger auditorium. A choral club has just been formed with Gladys Jolley as director.

A great effort is being made by our progressive citizens to secure a memorial coliseum for the city. If this is built it is rumored that one of our multi-millionaires will install a fine organ as a gift to the city.

The Creatore Opera Company gave two performances at the Grand Opera House on Nov. 24. "Lucia di Lammermoor" drew a small audience in the afternoon, while "Faust" filled the house in the evening. Very creditable performances were given. "Faust" was especially praiseworthy. Nino Ruisi, baritone, deserves notice for his interpretations of *Raymond* and *Mephistopheles*, Salvatore Sciarretti, tenor, as *Faust* was also highly commended.

Music was made an important feature of the Tercentenary celebration of the Landing of the Pilgrims given by the Congregational and Christian churches on Nov. 23 in the form of a pageant with incidental music. A large chorus, directed by Gladys Jolley, a quartet composed of Gladys Jolley, Margaret Duncan, Robert Weston and Gabe Davis; Mrs. Lane Robertson, Amelia Meyer and L. Eva Alden furnished the background for the tableau. A large audience was in attendance.

Selected teams chosen from the city schools met in a musical memory contest at Wiley High School, Nov. 16. The Davis Park school was the successful contestant. Chester Fidler, the music supervisor, plans to continue this work.

A trio, composed of Elizabeth Miller, violinist; Esther Newton, cellist, and Margaret Kintz, pianist, made its debut at the First Congregational Church, Nov. 21. Gladys Jolley, mezzo-soprano, was soloist.

A quintet consisting of Mrs. Victor Miller, violinist; W. E. Robinson, violinist; Victor Miller, flautist; Charles Woerner, cellist, and Mrs. W. E. Robinson, pianist, assisted by Gladys Jolley, soloist, were heard on Nov. 14. Amelia Meyer, organist; L. Eva Alden, pianist, and Gladys Jolley, mezzo-soprano, gave the third program, Nov. 28. L. E. A.

Kerékjártó to Play with New York Symphony in Three Cities

Arrangements have been completed for appearances of the young Hungarian violinist, Duci de Kerékjártó, with the New York Symphony at the Lexington Theater, New York, on Dec. 12, in Washington on Jan. 18, and in Baltimore on Feb. 23. In Washington and Baltimore he completes the list of the season's soloists—Kreisler, Hempel and Rachmaninoff. Mr. Kerékjártó's Chicago debut will be made under the auspices of the Kreeger Musical Bureau in Orchestra Hall, Jan. 4.

Two Months' Tour for Lotta Madden

New engagements, added to the list of Western dates, recorded for Lotta Madden, the New York soprano, call for appearances in Victoria, B. C., and Los Angeles, Cal. Miss Madden will sing with the Los Angeles Symphony in March. She is also booked for Scranton, Pa., in January. Louis Keppel, pianist, will be heard with Miss Madden on her tour covering a period of two months, as accompanist.

John Corigliano Returns from Tour of Southwest

John Corigliano, American violinist, whose recital in Carnegie Hall last season was attended with success, has just returned from a tour of the Southwest, which included appearances in Lafayette and Crowley, La., Huntsville and Corsican, Tex., and other cities throughout these two states, where he was cordially received.

Nevada Van der Veer Plans Musical Program

Nevada Van der Veer, mezzo-contralto, will give a recital at Aeolian Hall on Dec. 29. She has selected a program whose items range from quaint yuletide carols, including old Provencal Noels, to a modern French and Russian group.

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When All the World Was Young—for Two Noted Harpists



Ada Sassoli and Carlos Salzedo, Harpists, at the Time of Their Graduation from the Paris Conservatoire

JUST when it was taken they do not tell, but otherwise Ada Sassoli and Carlos Salzedo, harpists, are perfectly frank about this photograph. It represents the artists at the period of their graduation from the Paris Conservatoire, when their playing of the Widor Chorale and Variations, with piano, won them first prize in the final examination. Mr. Salzedo has just finished correcting a Duo-Art record of the piano part of this work.

THROGS HEAR ABORN'S STUDENTS IN "HOFFMANN"

Two Performances Given—One at De Witt Clinton High School Under Isaacson

Milton Aborn, director of the Milton Aborn School of Operatic Training, presented Offenbach's "Tales of Hoffmann" in the Aborn Miniature Nov. 27, and at De Witt Clinton High School Nov. 28. The cast for the opera was selected from students of the school, and the same cast was used for both productions. Both the Aborn Miniature and the De Witt Clinton High School were filled to capacity. It was again demonstrated that students of this school give performances comparable in many ways to those of better-known opera organizations. Some of the artists selected by Mr. Aborn for these two productions have had previous opportunities for appearances in opera, others of the cast made their debuts Saturday night and Sunday afternoon.

To May Korb was given the rôle of Olympia, and for her singing and portrayal of the Doll she was given a tremendous ovation by both audiences. Miss Korb, a protégée of Mme. Sembrich, has appeared in many concert engagements, but expects to make opera her future work. Grace Hoffman and Florence Norton sang the rôles of Giulietta and Antonia respectively. Nicklausse and the Mother were sung by Devora Nadworney and Anna Michael. Carl Trebbis gave a fine portrayal of Hoffmann. Mr. Trebbis is a possessor of a splendid tenor voice. Nils Ericson sang the rôles of Spalanzani and Crespel. Mr. Ericson was one of the successful contestants in the scholarship recently offered by Mr. Aborn. Dappertutto and Dr. Miracle were sung by Leo de Hieropolis. Mr.

Hieropolis gave a fine portrayal of Dr. Miracle and was well received by the audiences. The enthusiasm at De Witt Clinton High School was so marked that Charles D. Isaacson, under whose auspices these opera afternoons are given, was compelled to bring Mr. Aborn forward to present him to the audience. The 3500 persons present showed their appreciation of the splendid work. W. J. Falk, a member of the faculty of the Milton Aborn School of Operatic Training, conducted both performances.

BOSTON IMPRESSED BY JOAN MANEN'S ARTISTRY

Spanish Artist Reveals His Serious Musicianship—Carl Engel's Triptych Presented

BOSTON, MASS., Dec. 2.—Joan Manen, Spanish violinist, gave a recital yesterday afternoon in Jordan Hall. His accompanist was Francis Moore, not Rafael Navas, as the program stated. He showed brilliant technical proficiency, pure intonation, a musical comprehension and taste in phrasing that are always displayed by violinists of high reputation. At times his performance might have been called deliberate; perhaps, too studied; and while one constantly admired, one was seldom moved. His performance on the whole was a welcome relief from the exhibition of the young Russians. In his performance of the movements by Bach, not often heard in the concert hall, he reached perhaps his full stature.

Heinrich Gebhard, pianist, and Harrison Keller, violinist, gave a recital in Jordan Hall last evening before a good-sized audience. For the first time in Boston they played Carl Engel's Triptych with its beautiful and individual move-

ments. It is a remarkable work, bespeaking somewhat, in the first section, the influence of I'Indy. Mr. Engel should have been pleased with the performance.

Lora May Lamport, soprano, and Annie Louise David, harpist, gave a joint recital last evening at Jordan Hall to a large audience which insisted on numerous encores. David played two groups of pretty little pieces with a facile technique and a style of interpretation suited to the music. Miss Lamport sang agreeably and intelligently a dozen songs, not counting encores and repetitions.

J. T.

DOUBLE BASS VIRTUOSO REVEALS AMAZING SKILL

Leon Ziporkin Proves Himself a Master of Giant Instrument—Harpist His Aid

The double bass made its second appearance as a recital instrument in Aeolian Hall within the past month on Dec. 2, when Leon Ziporkin, hailed as a Russian virtuoso, sought to show that this unwieldy instrument possesses graces not usually attributed to it. The inherent limitations of the instrument lead one to wonder why a person would choose it as a medium of artistic expression, for it is incapable of exhibiting a wide range of color, and it is difficult to maintain a performance on it above the monotonous. Within the limited confines of expression of which the double bass is capable, Mr. Ziporkin showed that he is master. His technique is quite amazing, and his tone is warm and resonant, 'cello-like in its upper registers, while his intonation is commendable.

One of the main numbers on the program was a "Fantasia Capriccio" by Mr. Ziporkin, which he played to the evident pleasure of a limited sized audience. While the composition has nothing in particular to commend it, besides some tuneful snatches and a pretty accompaniment, it gave the performer an opportunity to display his abilities as a virtuoso, and showed his skilful management of double-stopping, runs, trills, et al. Other program numbers were works by Geissen and Chopin.

Theodore Cella, harpist of the National Symphony, was the assisting artist, playing in able fashion numbers by Debussy, Tedeschi and a composition by himself. Marcel Hansotte was an excellent accompanist.

H. C.

KATHERINE BACON IN SECOND PIANO RECITAL

Young Pianist Confirms Favorable Impression Created at Earlier Appearance

The second of the series of three piano recitals in which Katherine Bacon is making herself known to New York audiences confirmed the favorable impression which this talented young musician left with those who heard the first program last month. The third is soon to follow.

Miss Bacon played Mozart's C Minor Fantasie, No. 3; two Busoni transcriptions of Bach choral preludes ("Awake, the Voice Commands" and "Rejoice, Beloved Christians"), the Beethoven C Minor Sonata, Op. 111, a Chopin group, numbers by Ireland, Griskin and Boyle, and the Liszt Paganini Caprice in A Minor.

Miss Bacon's most attractive playing was in the Chopin group, which included the F Major Ballade, Op. 38, three etudes of Op. 25, a nocturne and the B Minor Scherzo, Op. 20. These were of delicately-hued nuance and lilting line. The two Ireland numbers, "Chelsea Reach" and "The Island Spell" were of more than passing interest. The pianist's style was intimate rather than compelling, and her larger numbers, while nicely achieved, could not be said to have had the breadth required to reveal them in their fullest beauty. She was accorded a very cordial reception.

O. T.

Mme. Samaroff and Kindler Open Course in Grand Rapids, Mich.

GRAND RAPIDS, MICH., Dec. 3.—The first number of the Grand Rapids Teachers' Club Course was the appearance of Olga Samaroff, pianist, and Hans Kindler, 'cellist, who were greeted by a capacity house at the High School Auditorium on Nov. 22. The course offered by the club has been completely sold out, although not a cent was spent in advertising.

E. H.

New Ballad Series

Is Announced by Frederic Warren



Frederic Warren, New York Vocal Teacher

Such was the success of the first season of Frederic Warren's "Ballad Concerts" that he will give a second series this year, beginning on Dec. 12. The concerts will take place at the Longacre Theater. Each of the five programs, which will be given on Sunday afternoons, Dec. 12, Jan. 9, Feb. 13, March 13 and April 10 will be serious in character and will present several artists. The singers and instrumentalists who will be heard include Mme. Ruano Bogislav, Edith Hallett Frank, Mildred Graham, Frieda Klink, Elizabeth Lennox, Ethel Newcomb, Amy Neill, Frances Sonin, Eleanor Spencer, Olga Warren, Lorraine Wyman, Norman Jolliff, Fred Patton, George Warren Reardon, George Reimherr, William Simmons, Cornelius Van Vliet and Mr. Warren himself. Meta Schumann, Frederick Bristol and Francis Moore will be at the piano.



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Coates, to Further Art Interchange, Sails for America



Albert Coates, Noted English Conductor, Who Will Soon Appear in New York as a Guest Leader of the New York Symphony

(Special Cable to MUSICAL AMERICA)

LONDON, Dec. 4.—"The interchange of music between Great Britain and the United States and the closer co-operation in the development of their art between the great musicians of both countries, is the principal reason for my trip to America next week." This statement was made by Sir Albert Coates, the distinguished British conductor, who is sailing for the United States on Dec. 11.

"Peculiarly," he added, "very little is known in Britain concerning American music, and I suppose the same condition regarding British music applies in the United States. It is my hope to change this regrettable state of affairs. I have not heard any modern American music until recently, and then I was impressed with it. I am conducting three concerts of the New York Symphony in New York and shall play only British music. Then I intend to bring back some American pieces for 'American concerts' to introduce that work to England."

Coates is one of the most popular figures around the London art clubs since the death of Sir Arthur Sullivan, which left a gap, that, in the opinion of many, only Coates can fill.

[The noted British musician, who comes to this country as guest conductor for Walter Damrosch's forces, is the director of the London Symphony Orchestra and at Covent Garden. He has had a brilliant career.]

Grace Bradley Engaged by Gatti, a Pupil of Mme. Sapiro

Another new singer engaged by the Metropolitan Opera Company is Grace Bradley, contralto. Miss Bradley is an artist-pupil from the Sapiro Studios of New York, having studied with Mme. Clementine De Vere Sapiro. She has already a repertoire of fifteen rôles and is at present at work adding as many more to her list of operas.

Toronto Greets Godowsky at His Return

TORONTO, CAN., Nov. 28.—Leopold Godowsky, the pianist, played here for the first time in several years at Massey Hall Nov. 18. He was particularly appealing in "Faith in Spring" (Schubert-Liszt) and "On the Wings of Song" (Mendelssohn-Liszt). A Chopin group and three of his own compositions were included in the pianist's program.

Lydia Lipkowska Will Sing New Jacques Wolfe Song

A setting by Jacques Wolfe to the old English lullaby, "Golden Slumbers Kiss Your Eyes," will be introduced by Lydia Lipkowska at her Carnegie Hall recital, Dec. 11.

Francis Day-Monti Gives Song Recital in Aeolian Hall

The song recital which Francis Day-Monti, a youthful baritone, gave at Aeolian Hall Saturday evening, Dec. 4, was ill advised. So was his program,

consisting mostly of operatic excerpts. His voice, as disclosed on this occasion, was too small to justify public appearances and the manner in which he used it too amateurish for the application of ordinary critical standards. He was well received by an audience that evidently included many friends and acquaintances. Assisting on the program were Nicola Thomas, violinist, and Grace Niemann, harpist. Giuseppe Bamboshek was the accompanist for Mr. Day-Monti and Remo Taverno was at the piano for Miss Thomas. O. T.

BROOKLYN CLUB ADMIRER

Mischa Violin Scores as Soloist with Chaminade Organization

The first evening concert of the season given by the Chaminade Club of women's voices took place in the Music Hall of the Brooklyn Academy of Music on Nov. 30. The club, under Mme. Kuster, exhibited its usual good form, and the ensemble seemed much improved. In fitting commemoration, the program opened with MacDowell's "Hymn of the Pilgrims," which was well sung. Very attractive numbers were Spross' "Come Down Laughing Streamlet," Verdi's "Ave Maria" from "Otello," arranged for women's voices, with organ accompaniment, well played by Willard Irving Nevins, and a waltz of Arditi's, which had to be repeated. Mischa Violin was soloist of the evening, and charmed his audience. Perhaps his most deserving effort came in the playing of Nardini's "Larghetto," in which he displayed depth of feeling and particular musicianship. A particularly interesting and satisfying band concert was that given at the Academy of Music on Nov. 29 by the U. S. Marine Band. Arthur P. Whitcomb was heard in a cornet solo, and was induced to give two encores. A concerto for two violins, played by Fritz Mueller and Gerold Schon, also pleased.

A. T. S.

The Strand Theater Orchestra under the direction of Carl Edouarde and Francis W. Sutherland was heard in Massenet's "Thaïs" Overture this week. Organists Ralph H. Brigham and Herbert Sission played selections from "Lucia."

POLISH IS HALLMARK OF ROGERS'S ART

Baritone's Return in Recital Rejoices Goodly Audience in Aeolian Hall

Francis Rogers made one of his infrequent appearances last Monday afternoon at Aeolian Hall. Ten or more years ago the annual recitals of this baritone ranked among the conspicuous artistic pleasures of the season. Since then then his activities have become restricted and of late his concerts have been few. His comparative retirement has not deprived him of his large following. The hall was very well filled on Monday and the singer was greeted as an old and prized acquaintance.

The chief distinction of Mr. Rogers has always rested on the polish of his art and superior qualities of style rather than on vocal graces as such. His command of many essentials of expressive interpretation, his refinement of delivery, his stylistic resource and virile utterance took precedence over beauty of voice or perfection of technique. To-day his voice is less responsive and amenable than it used to be and the artist manifestly feels the restriction. He sang much of the time in an uncertain, clouded *mezza voce* and seemed hard pressed in songs calling for tonal beauty and smooth singing. Besides he had difficulty in managing effects and, while the taste and musicianly finish of old were delightfully in evidence, the style had less freedom, less assurance and spontaneity than in the past.

Mr. Rogers' program was in most respects a model one and included Handel's "Sorge infausta" and "Care Selve"—which did not come easily—Paisiello's "Nel cor piu non mi sento," the old French "L'Amour de moi" and "Pastorale" and Lulli's "Bois Epaïs." In the second group were found Mozart's "Das Veilchen," Schubert's "Wanderer," Schumann's "Widmung" and "Leis' rudern hier" (of which Jensen made a finer setting), Rubinstein's "Asra" and "Since First I Met Thee" and Brahms's "Sapphische Ode" and "Von Ewig Liebe." These he gave in ineffective and now needless translations. It can

hardly be said that the humorous byplay introduced into "Leis' rudern hier" was worthy of artistry such as Mr. Rogers. Nor do his emotional capacities permit him to cope with the "Widmung" or the Brahms songs as they should be treated, either with respect to style or expressive effect.

Frank Bibb accompanied, sometimes very obstreperously. H. F. P.

TETRAZZINI STIRS HEARERS

With Aides, She Gives Concert at the Hippodrome

Luisa Tetrazzini, now on what she calls a "farewell" tour, appeared at the New York Hippodrome on the evening of Dec. 5, assisted by J. Henri Bove, flautist; Max Gegna, 'cellist, and Francesco Longo, accompanist. Mme. Tetrazzini's numbers were "Caro Nome," from "Rigoletto"; Mysoli's air from "La Perle de Brésil," and the Mad Scene from "Lucia." There were numerous encores after all three numbers.

Mme. Tetrazzini's voice retains much, nay, most of its former beauty. She no longer makes the startling swells and diminishings on altitudinous top notes, and there was an occasional shade of faulty intonation, but the coloratura, especially the dazzling chromatic runs, were as lovely as ever, and the echo effects and staccato trills of the old brilliance which challenge the bravura of any of the younger singers. The audience was wrought up to a frantic pitch of enthusiasm.

The three instrumentalists opened the program with the waltz from Tchaikovsky's "Nutcracker." Mr. Gegna offered the Boellman Variations and Popper's Rhapsodie, as well as numerous encores, and Mr. Bove, besides providing obbligatos for Mme. Tetrazzini was heard in an Andante and Scherzo by Ganne.

J. A. H.

Fanning Gives Successful Recital in New Orleans

NEW ORLEANS, LA., Nov. 29.—Cecil Fanning, baritone, sang in New Orleans recently, under the direction of H. B. Loeb. H. B. Turpin was at the piano. Mr. Fanning won warm praise.

MARIE MIKOVA

PIANIST

Again Charms in Recital at
Aeolian Hall, Evening of November 4th, 1920

New York Herald

"A player of charm and poetic insight."

New York American

"She disclosed some unusual tone effects and a remarkable use of the pedals."

New York Times

"A pianist of gracefully swift and facile style."

New York Tribune

"The pianist exhibited a crisp brilliance."

New York Evening Mail

"Mikova's playing was delicately shaded and marked by sympathy and insight. She has temperament as well."

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"Rail Birds" (Habitat Metropolitan), Studied from Life

Coat Means Possession, but Custom Sometimes Leads to Infractions of Unwritten Ethical Code—Seven Hours on Their Feet Nothing Unusual for Some Enthusiasts—Elbow Rests Make Things Easier, but Some Girls Simply Must Sit on the Floor—No Long Distance Opera for Particular Folk, Who Peer into Orchestra Pit and Watch Expressions on Faces of Their Favorite Singers

By Oscar Thompson
SKETCHES BY GEORGE HAGER



TWO overcoats and one man are draped over the brass rail at the Metropolitan, as the first of the standees hurry to places of vantage, bent on finding elbow rests as well as obtaining an unobstructed view of the stage.

The man has what Dickens described as parenthetical legs. But he doesn't need identification. He is recognized as a type, by anyone who ever has been in the throng that stands three and four hours during a performance, after having been even longer on its feet in a line which began at the box office on Broadway, extended to Thirty-ninth Street and then around the corner nearly to Seventh Avenue. Seven hours of standing! What is that to the man who eats, sleeps and drinks grand opera!

But why the two coats, when one would seem to be sufficient for any normally blooded male, even on a chilly November night?

The answer comes a few minutes later, when a girl music student, wearing all the indications of being on an opera spree, tries to edge in at the rail. She too would like an elbow rest, and the whole curve of the rail has, by this time, been preempted.

"This place is taken," growls the man.

"By whom?" parries the girl.

"My friend," the male replies, and adds a tale about the "friend" having just stepped out, and being due back in a minute—a tale the girl does not believe.

"I'll just take it easy here until he comes back," she says sweetly. The exasperated man is rather free with his elbows. But the girl is plucky and holds her ground.

A little later, when the curve of the horseshoe is jammed with the standee throng, four and five deep, another man comes elbowing forward, making a passage-way for two women.

"You'll have to let my friend in there now," the railhog says, as his eyes discover the man heading his way.

The girl observes that the newcomer carries an overcoat over his arm, and she does not forget that there are two coats on the rail, one ostensibly left there by the friend when he "stepped out for a minute."

"You lied," she says. "He has never been here at all."

There are further exchanges, but the girl finds a champion in an able-bodied looking male behind her, and a threat to call an usher brings her complete victory. The railhog then drops back, yielding his own place at the rail to the two women who came with the friend.

It is a tight squeeze—the two women and the girl in the place which the man and his elbows originally took up alone. The two women glare wrathfully at the girl, while the man and his friend look over their shoulders.

"Ouch!" comes a smothered ejaculation—as if from the nether world—during an intermission.

"Oh, I'm sorry," a man exclaims as he looks toward his feet. "I didn't realize you were there."

We're used to discomfort. It's worth it."

A man at the rail adjusts his coat over it, and goes out for a walk, a smoke and a chat. Another man comes forward, wearily, from among those who have had nothing on which to lean, and half reclines on the coat.

He surveys the social and sartorial show. The curve of the horseshoe makes it possible for him to look directly across the house to the other side, for he is standing about half way between the back of the auditorium and the stage. Between him and those at the rail opposite are rows and rows of orchestra seats, every one occupied—the black and white of men in evening attire, the electric colors of women in low-cut gowns. Above are the parterre boxes, flashing with the jewels which have caused this to be known as the diamond horseshoe.

Turning about, so as to rest a very tired back against the rail, the man surveys his fellows, the standees. No social parade there; no evening togger. Nothing but a love of opera could have drawn together that throng, with its medley of nationalities and its liberal sprinkling of plainly dressed women. It is nearly time for another act to begin and everyone is pressing in a little closer. It is hard work standing, at best, and the man thinks how much more pleasant it is here at the rail, when—

"That's my coat. I believe," says the man who went out a while ago to smoke and chat.

The other man moves back without protest. It is a fundamental in the standee's code that a coat on the rail means possession. It amounts to au-



"This Place Is Taken"

thorized reservation. The very inviolability of the coat is what has led to the two-coat abuse practised by those who would hold a place for some one coming later.

In the standee throng there is politeness and there is rudeness, for it embraces humans who are by nature and upbringing as opposite as the poles. There are some who are careful to cause as little annoyance to others as possible, and are particularly considerate of women. There are, also, those who seem to make a practice of leaning on any available back.

Up front, close to the stage, two of the cognoscenti converse. From their place behind the rail, which leads to the sides of the proscenium arch, they can see virtually nothing of the stage except a little of the corner opposite them. But they are not to be pitied. They are there from choice. Their post is directly over the orchestra pit. That, to them, is the essential. They look down on the heads of the hundred musicians who play Wagner as nonchalantly as a

bookkeeper adds figures and turn the pages of a Weber, a Gounod, Puccini, Verdi or Moussorgsky score with the insouciance of a railway clerk consulting a time table.

"I always come here when I have heard a work two or more times and have no further interest in the stage spectacle," one of the pair remarks. "You can see what the conductor is doing, from here. He isn't just the back of a head. The score takes on new interest for me, if I can watch his beat and see the signals to individual instruments."

"The conductor is more a personality and less a white collar and a baton. Frequently I find myself reading the notation on the stand nearest me. I like to watch the individual effects and combinations produced in the orchestra. I can see the bandying of a theme in the instruments—how one choir takes up the thread as another relinquishes it. Musical figures take visual form—some go winging across the pit from strings to brass and back again, suggesting the flight of a bird."

"The singers, too, mean more to me here. It is easier to catch minor vocal inflections. Here you really know how an artist phrases. You can note the coloring of vowels. Many subtle details of the acting—flashes and leers of the eyes, little tricks of the hands—are lost to those who are further back. Here I can see facial expressions, even if the make-up is a little glaring at times."

There is a four-man outburst of applause. It supplies a definition all its own of the meaning of "horny-handed." As the noisy, and, in this instance, abortive clapping ceases, an under-sized man, wizened, gray and so knock-kneed that his walk attracts attention, is seen disappearing through one of the doors leading into the foyer; only to come in again at another on the opposite side of the house.

The *chef de clique* does his best to be ubiquitous and distributes the impetus of



Some Make a Practice of Leaning on Any Available Back

his own plaudits, while seeing to it that his assistants are on the job. He begins his noisy nuisance before the singer has finished a high tone, and frequently moves on as soon as others have taken up the applause.

Sometimes he is the shabbiest of mor-

tals, but on this occasion he is resplendent in full evening dress. They do say that an absent-minded music critic shook hands with him one night.

The occupants of two choice orchestra seats are leaving early.

As they pass through the press of standees they offer their checks to two young women, who accept with grateful and surprised thanks, and soon are enjoying the tag-ends of fourteen dollars (plus war tax!) worth of opera-chair comfort.

Further forward, a woman who has just come down from the balcony, offers her seat check to one of her sex among the standees. The latter takes it and



"We Expect to Be Stepped on Every So Often"

mumbles thanks, but when she sees the number on the check she passes it along to some one else.

"It's too far back for me," she remarks.

True to her standee predilections, she wants her opera close to her; she wants the personal touch of minor vocal inflections and fleeting facial expressions; and she will take physical punishment to hear and see opera after her own heart.

J. C. Freeman to be Associated with the Rudolph Wurlitzer Company

J. C. Freeman, for thirty-one years associated with Lyon & Healy, has severed his connection with that firm to take charge of the retail small musical instrument department of the Rudolph Wurlitzer Company, with headquarters in New York. Mr. Freeman is considered one of the most competent old violin experts in the country, and has done much to develop the old violin business in America.

In celebration of the 125th performance of his "Honeydew," which is running at the Casino in New York, Efrem Zimbalist, the violinist, led the orchestra last Monday night.



MME. MINNA KAUFMANN

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NEW YORK, DECEMBER 11, 1920

HATS OFF TO CHICAGO!

Every opera patron who is a good American will take off his hat to the Chicago Opera Association for the drastic steps it has taken to eliminate the claque, even going so far as to return money to persons who had paid for tickets, and to eject from the house suspected claquers who were occupying seats for which they possessed the required checks.

Apparently the claque abuse had reached the black-mail stage in Chicago, and easily influenced foreign artists were being told that either they must pay or they would be hounded and humiliated by the various methods known to the opera house brigands of Europe. According to a warning sent out by General Manager Herbert Johnson, at least two of the leaders were approaching artists by means of misrepresentations that they had been authorized by the management to do so.

It is a feather in the cap of Chicago, as a city of downright Americanism, that it has taken the leadership, and taken it with good Yankee boldness and thoroughness, in smashing an institution that never had a right to exist in this country.

THE REDOUBTABLE "OLDSTERS"

Lilli Lehmann writes in a letter to Geraldine Farrar that she is about to start on a concert tour embracing Munich, Berlin, Vienna, Hamburg and other cities. Lilli was seventy-two years old the end of last month but, she says, "I feel like twenty and I am very glad because my great work keeps me fresh and enthusiastic. Although the world is not exactly a nice place sometimes, art at least can keep our energies alive."

In Copenhagen and in Vienna the veteran Mattia Battistini recently gave song recitals and last year sang opera in Paris. In every case his success was overwhelming and his art and voice were pronounced undiminished and unimpaired. Battistini is sixty-three years of age.

Lehmann has been singing for close upon sixty years, Battistini nearly half a century. Both are artists who have not their equal at present. Their artistic longevity impresses one as uncanny and amazing. They

look to be survivors of a race of superfolk. Singers of their type are not made to-day. Is there any valid reason why they should not be?

There is. The reason can be traced to the manner in which singers are now evolved and exploited, to the different view they hold of their duties, to the lowered state of their ideals (we had almost said "to their lack of ideals") and to their abhorrence of that very type of incessant work and self-discipline that have enabled Lehmann and Battistini to weather three score years and still serve incomparably the art to which their lives have been dedicated. Both of them kept their voices because both of them learned how to use them in the only way they can be used if they are to endure; and because they watched and tended the sacred fire entrusted to them. It would do the youthful singer of to-day much good to read Lilli's autobiography, with its story of unrelenting toil, endless vigilance, varied experience and ruthless technical training. She was not the six months' product of a much-advertised teacher. She did not sing a few leading rôles, garner the inflated publicity of newspapers, or achieve a fabulous salary at the outset. She served an inexorable apprenticeship in opera, she acquired the technique of vocalism and she studied acting in all its phases. She had brains and she was made to use them. She had imagination and a soul and they functioned at the dictates of a high mentality. She revered the highest in art and shunned the debased. And now, at seventy-two, she still concertizes and works eight hours every day without exception.

To-day the average "successful" vocal newcomer enjoys an appallingly brief career. We listen to some opera singers who first sang to us ten or twelve years ago. They are still young men and women, barely in the prime of life, but their voices are worn and wasted and their "art" does not suffice to amend the deficiency. Now and then we hear an "old-timer" or two, and whatever the depredations of years, we are struck again and again by the bigness, the breadth, the splendor of their style, their delivery, their conception. It is as if our standards of artistic achievement were shrinking from season to season, for want of great artistic exemplars. It is a desolating prospect, against which the grandeur of such "oldsters" as Lehmann and Battistini is the more formidably outlined.

CARUSO AND CRITICISM

If Enrico Caruso was provoked either to wrath or grief by the rather severe criticism directed toward him after his two performances during the opening week of the opera season, he concealed his agitation, and, as far as the public was concerned, went serenely on his way. Particularly harsh were some of the remarks made about his vocalism and that of fellow artists in "L'Elisir d'Amore"; and one of the newspaper commentators—Mr. Henderson, in the *Herald*—took occasion to deplore the recent concert tour of the tenor, intimating that Caruso and others had returned to the Metropolitan with their voices in tatters as the result of embarking on other enterprises when they should have been husbanding and conserving their powers for the season of opera.

Then came the third Caruso performance—"Samson et Dalila." Doubtless there were individuals in the audience who did not agree with the newspaper verdict, but there was a somewhat surprising unanimity of opinion in the press reviews the next day as to the high quality of both the singing and acting of Caruso in the Saint-Saëns opera. Perhaps the tenor began the season with a touch of raucedine. Others have since been totally incapacitated by colds and grippe. Perhaps the nervousness to which he long ago confessed unsettled him. Perhaps he really did return to New York fatigued by his tour and only began to be himself by the time the second week of opera has been reached. He has made no excuses, asked no indulgences. Instead, he has gone on singing, and at his third appearance used his voice so as to convince those who had criticised him that he was in no such vocal condition as might have been assumed by the reader of the earlier reviews.

The season is young and the tenor has many appearances ahead of him in which to sing away any cloud that may have come upon his horizon at the opera's beginning. Keeping his own counsel, he seems to be following the one sure way of proving that the Caruso of 1920 is still the sovereign of them all—by singing and permitting his singing to speak for itself.

Others might well emulate Mr. Caruso in this. Living down adverse criticism depends on the artists themselves. Mr. Caruso may or may not feel that he has anything to live down, but he is meeting criticism in a fashion that cannot be too strongly commended to all artists, whatever their degree of prestige and fame.

The incident has been a healthful one, in that it has given an emphatic negation to the sophistry that in music, or elsewhere, the king can do no wrong.

PERSONALITIES



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Nelson Illingworth, On the Heights, Surveys New York

Though for ten years Nelson Illingworth has been singing with success in Australia, specializing in lieder, which he sings with English texts, this artist began his career as a pianist. When he first appeared as a singer he played his own accompaniments. Mr. Illingworth, who is soon to give his second New York recital, came to this country during the summer from Australia, where he is a member of the State Conservatorium of Music in Sydney. Though singing entirely in English, the similarity of his art to that of Ludwig Wüllner has been much commented upon by his admirers.

Beach—Before his recent recital in New York George Beach, the American pianist, went to a leading piano house to select the instrument on which he would play. Trying several, he made his choice, and then learned that he had selected the piano which Cortot, the illustrious French pianist, had used at his New York recitals.

Miller—While on their recent southern tour, Reed Miller, tenor, and Nevada van der Veer, contralto—in private life Mrs. Reed Miller—found time between their concert dates in States along the border to cross the line and see a real bull fight. Friends of the artist couple deny that they are contemplating a private performance of "Carmen."

Ringo—The first tone of a new singer was heard on Nov. 22, when Jane Ringo made her debut in this world. Baby Jane is the daughter of Mr. and Mrs. Bolivar Buckner Ringo, the mother being better known on the concert stage as Marguerite Ringo, soprano. Friends wish for the baby nothing better than that she will inherit her mother's talents.

Schwarz—It is said that the highest salaries ever paid a baritone for operatic appearances in Vienna, Berlin and Petrograd were received by Joseph Schwarz, the Russian artist, who has been engaged for an American tour. As far as has been announced, his appearances in this country will be confined to the concert stage. Schwarz has just completed a concert tour of Holland.

Grainger—In selecting his program for his New York recital, Dec. 7, Percy Grainger, the Australian composer-pianist, did not permit his fondness for British music to lead him to neglect the American composer. He decided on three American works, Daniel Gregory Mason's "Cloud Pageant," A. Walter Kramer's "A Fragment," and David Guion's adaptation of "Turkey in the Straw."

Tsianina—Another singer has gone into the movies, but with an object quite different from the film excursions of popular opera stars. Tsianina, the Indian soprano, who has toured with Charles Wakefield Cadman, now is at the head of a California company which has been filming stories based on Indian life. Every rôle representing an Indian is played by an Indian. The legend on which Cadman based his "Land of the Sky Blue Water" already has been put into pictures, and "Shanewis" is following. The Cadman music is used with the films.

Gluck—The recent death in Richmond, Va., of one of Virginia's foremost patrons of music, George W. Stevens, recalls an interesting episode in the artistic life of Alma Gluck. It was while the singer was on a visit to a daughter of Mr. Stevens, at her country home, "Virginia Manor," that Mme. Gluck first had her attention drawn to the old air, "Carry Me Back to Old Virginia." The soprano learned the song during this visit and sang it shortly afterward at a concert in Norfolk, Va. Miss Gluck was among the many who attended the funeral of Mr. Stevens.



Heard at "Tristan" by One of Our Staff

Young Female Person loquitur: "I never can understand a word at the opera no matter what language they are singing in, but you know, I really do miss the German!"

* * *

They Have Some Friends, Anyway

Advertisement in the Times: "TENORS WANTED by the Society of the Friends of Music."

* * *

Solve by Binomial Theorem

To Cantus Firmus:

Given a Matzenauer, how many minutes are worth a thousand dollars?

T. H.

Dear T. H.:

While thanking you for the above, may I call your attention to the lines of Lewis Carroll?

"The good and great must ever shun
The wretched, undeserving one
Who stoops to perpetrate a pun."

Sincerely,

C. F.

* * *

Harvey B. Gaul, who does things in music out Pittsburgh way, was announced in one of the papers there, the other day, as about to give a lecture-recital with Harry P. Austin on "Negro-Spirituelles." The next day, another paper said that: "A lecture-recital of

Negro Spiritualists" was given by these gentlemen. Query: Are spiritualists always spirituelle? Boy, page Mme. Blavatzky on the Ouija!

English As She Is Spoke!

"Dere shall be more silence dere, is id not? No back, back to de oder leaf before the last at de top."

"Vat was dat? You never hear at me! Himmel! I say now two times more silence!"

"You not understand you oboe well I tells you! At dat point dose who not hear first violin are playing too loud! Never forget it is id not. Again now go, von, two, dree. Om tom tiddly om."

No, I wasn't at a school, I had dropped in to hear the rehearsal of an up-state town orchestra with a new conductor and this is what I heard. Conducting extraordinary? Well! I should say so.

* * *

"They're At It Again!" Screamed Haigha"

A headline announces that the Paris Opéra Strike has ended. Didn't there use to be a joke about Offagen, Onnagen, Gonnagen, Finnigen?

* * *

It Has Been, for Some Years, Now

The New York American announced last week, that on Thursday, Dec. 2, the Metropolitan Opera Company would sing "Cavalleria Rust."

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer.

Address

Editor, The Question Box.

* * *

Boito's "Nerone"

Question Box Editor:

Did Boito write an opera about Nero? If so, when was it produced and where?

ALICE T. FREMONT.

San Francisco, Cal., Nov. 29, 1920.

Boito's "Nerone" is one of the enigmas of the musical world. The composer is believed to have worked on it for many years prior to his death and it has more than once been announced for production

in Italy, but nothing has ever come of it. Most musicians are inclined to question its existence.

* * *

Saxophone and Sarrusophone

Question Box Editor:

Are a saxophone and a sarrusophone the same instrument and if not what is the difference?

ORCHESTRA.

Helena, Mont., Nov. 26, 1920.

The instruments are quite different in construction and tone. It would require too much space to go into the details of the difference but the principal one is that the saxophone has a single reed like the clarinet and the sarrusophone a double reed like the oboe and bassoon. Neither is much used in modern orchestration. Isolated examples are the sarrusophone in Massenet's "Esclarmonde" and the saxophone-clarinet duet in Bizet's "L'Arlésienne." The names are derived from the makers, Sarrus—who was bandmaster in the French Army and invented his instrument in 1863—and

Adolphe Sax, whose instrument appeared about 1840. Sax is said to have tried to introduce the 'cello quality into the brass band. Incidentally, it was he who so greatly improved the mechanism of the horn.

* * *

Geraldine Farrar

Question Box Editor:

Where and when was Geraldine Farrar born? Where and when did she make her debut and in what rôle?

MILTON LEVEY.

New York, Dec. 3, 1920.

Born at Melrose, Mass., Feb. 28, 1882. Made debut as Marguerite in "Faust" at Berlin Royal Opera, Oct. 15, 1901.

* * *

Easy English Songs

Question Box Editor:

Please publish a list of easy songs in English, light in character.

DAISY D. DWIGHT.

Selma, Ala., Nov. 30, 1920.

"Lethe" by Francis Boot. "Dove Wings" by Huntingdon Woodman. "Serenade" by Neidlinger. "Muttinata," "Could I!" both by Tosti. "I'll Sing The Songs of Araby," by Clay. "My Home is Where the Heather Blooms" by de Koven. "Absent" by Metcalf. You did not stipulate whether you wanted songs for high or low voice. The above-named songs are all for medium voice.

* * *

Cast of First "Tristan"

Question Box Editor:

Can you tell me the names of the singers who appeared in the original performance of "Tristan und Isolde"? Also, date and place of first performance.

OSCAR GRANT.

New York, Dec. 1, 1920.

Munich, June 10, 1865. Tristan, Ludwig Schnorr von Carolsfeld; Isolde, Frau Schnorr von Carolsfeld; Brangaena, Fräulein Deinet; Kurwenal, Herr Mitterwurzer; König Marke, Herr Zottmeyer; Melot, Herr Heinrich; Hirt, Herr Simons; Steuermann, Herr Hartmann.

* * *

Granados and "Goyescas"

Question Box Editor:

I am a constant reader of your worthy periodical, and especially enjoy reading

the illuminating queries and answers in your department. I am going to take advantage of this department to ask you about Granados and his opera "Goyescas." Was not the latter produced at the Metropolitan Opera House? Was it a success? What has become of this great Spanish composer? Is this his only opera?

JESUS DE DIOS MANZANARES.

Ojos Calientes, N. M., Nov. 8, 1920.

Granados's "Goyescas" had its world-première at the Metropolitan Opera House on Jan. 16, 1916. It was a fair success. Granados was lost in the English Channel in 1916 while returning to Spain after coming to New York for the première of his opera. The boat was torpedoed by a German submarine. His first successful work was a zarzuela or Spanish vaudeville, called "Maria del Carmen" produced in Madrid in 1898. He also wrote an opera "Miel de la Alcarria."

* * *

"Sigurd" vs. "Siegfried"

Question Box Editor:

Is Reyer's "Sigurd" a plagiarism of Wagner's "Siegfried"?

OPERA FAN.

New York, Nov. 30, 1920.

Probably not. When "Siegfried" was first produced at Bayreuth in 1876, Reyer's score was nearly finished. The libretto was, of course, derived from the same source as that of Wagner, but Reyer's music shows more the influence of Weber and Berlioz than Wagner.

* * *

Marina in "Boris"

Question Box Editor:

Was Marina, who appears in one act of Moussorgsky's "Boris Godounoff," a real person?

FRANCIS DE S. CLARKE.

Baltimore, Md., Dec. 1, 1920.

Marina Mnicek was a real person. She married the supposed son of Peter the Great, the False Dmitri of the opera, and when he was disposed of and another Dmitri appeared, though totally unlike the original false Dmitri, she placidly identified him as her husband. This happened, we believe, two or three times.

CONTEMPORARY AMERICAN MUSICIANS

No. 147

Albert
Vertchamp

ALBERT VERTCHAMP, violinist, was born in Philadelphia, Pa., on Jan. 5, 1895, his parents being of Russian birth. At an early age he manifested strong musical inclinations,



Albert Vertchamp

but did not begin the study of the violin until he was ten years of age. At the age of twelve he made a tour from New York to Denver, covering all the principal cities, and appearing in the latter city more than eight times in one season. Through the generous praise of Mischa Elman he

was sent to study under Sevcik in Bohemia for a season.

On his return to America he made several appearances in New York in recital and with symphony. The following season he again returned to Europe, going to Berlin where he was admitted to the Hochschule, and there studied violin with Willy Hess, and piano, theory, ensemble, etc., with other illustrious masters at the Academy. His scheduled appearances with the Berlin Philharmonic were canceled in 1914 owing to the outbreak of the world war, and he returned in January, 1915, to America. For a time he lived in the West, devoting himself to quiet study. In the season of 1918-19 he toured from coast to coast, and in December, 1919, made his formal New York debut. His compositions, at present in MS., include several transcriptions of old themes. Makes his home in New York.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

The Critic Criticized

To the Editor of MUSICAL AMERICA:

Are critics born sour—do they acquire it or is it inevitable?

That they are sour, crabbed and one-windowed seems almost too blatant a fact to need stating. I used to think that it might be the misfortunes of their lives that had frozen the natural channel of good feeling, but why so in critics any more than other walks of life? I disagree with Mephisto in that "the critic's job is the most tedious in the world because he has to sit through season after season of concerts, recitals and operatic performances and write about them under pressure."

As a matter of fact, we all have to go through season after season of teaching, bricklaying, washing dishes or whatever vocation we have chosen and of course it gets monotonous. Life is a symphony of monotony interspersed with moments of beauty snatched like torches from that fire of beauty which should dominate the whole of life were we mortals not so stupid. A critic is a king among men, for does he not sit judgment in the realm of art? Yet he seems to get more intolerant the longer he rules. His is such fascinating work; he has in his hands the power to discover and develop beauty—to bring out the hidden lights and glories that the uncultured cannot see; then there is constantly a world of new impressions, new images, new emotions—and what of that is there for the housewife with her daily round of interminable duties, the teacher who has patience cultivated until it drives out all the virtues of originality, the business man whose field of endeavor warps and narrows what vision of beauty he might have had—again I ask you what of these?

Granted! the fact that after years and years a critic's sense of beauty becomes so high he cannot think of lower art ideals without a shudder of pain—surely the cutting things, the unnecessary barbed wire entanglements of speech that critics throw out are nothing but attempts to bruise and cripple young struggling aspirants.

Now I can hear you say—there are too many as it is striving for fame. That may be, if they're striving because of the fame and not for a love of their work, but even so a searcher after beauty, a critic, should be above petty spiky remarks; words that cannot help and certainly do not inspire. If they want to discourage aspirants, why not let them down easily, giving them a few words of praise for their efforts.

Walter Kramer seems to be a model critic—looking for everything with a suspicion of goodness and unstinting in his praise. What if he does praise an occasional person who does not deserve it? Better that than Herbert Peyser who is so afraid to praise that he neglects giving it where it is due.

A critic being a musical Cyclops is a favorite among men; has scaled the Himalayan summits; seen life all starred with radiance, and if he can't be a little tolerant of the taste of others less fortunate he should like the despots of history be demolished.

THELMA B. SPEAR.

Burlington, Vt., Nov. 30, 1920.

The Making of a Conductor

To the Editor of MUSICAL AMERICA:

In a recent issue of MUSICAL AMERICA, your Louisville (Ky.) correspondent, in speaking of a performance of "Carmen" by the Dunbar Opera Company, stated that "the orchestra, under a directress

calling herself Valentine, did fine work."

As a matter of fact, the young lady who has been conducting "Carmen" so capably is May Valentine of Chicago and Michigan City, Ind. Last season she directed the Dunbar Robin Hood company. During the rehearsals of "Carmen" Miss Valentine rehearsed the chorus and orchestra and coached some of the principals.

The success of Miss Valentine is further proof of the fact that it is possible for first-class conductors to be developed without recourse to European sources of inspiration. This young lady received all her training in harmony, orchestration and conducting from a single Chicago teacher—H. A. Vander Cook. Mr. Vander Cook has been a very successful conductor of some splendid organizations and has made an intensive and extensive study of the art of conducting and has compiled a comprehensive course which he has been offering through the correspondence method with much success.

Some months ago, a New York music critic wrote an item for "Point and Counterpoint." In this he quoted from an advertisement of Mr. Vander Cook regarding the success of one of his pupils on conducting the Second Hungarian Rhapsody and another intricate composition with a thirty-piece movie orchestra in Chicago's finest movie house. This able critic, who is also a conductor, scoffed at the idea that the art of conducting could be taught by correspondence—either that, or he believed the teacher to be a faker. However, if he could but read a few of the hundreds of letters from students from all parts of the globe, and would take an opportunity to examine the course itself and recitation papers as they came in, I feel sure that his opinion would be very favorably altered in favor of the extension method of teaching the intricate art of conducting.

Wagner's and Weingartner's books "On Conducting" are valuable for the serious student of the art, but they deal only with the interpretation of classic music. The actual practise of conducting has been taught in almost none of our musical colleges. Such courses as this of Mr. Vander Cook and one by Frederick Neil Innes, of Denver, are meeting a long-felt want. As we have more and better conductors, we will have more and better orchestras, bands and choruses.

V. J. GRABEL.

Chicago, Nov. 24, 1920.

Important Cases Pending

To the Editor of MUSICAL AMERICA:

Assignment of Counsel for cases now pending in the Supreme Tribunal has been announced by Chief Justice Krehbiel as follows:

Honesty vs. Affectation

For the plaintiff—Cyril Scott.
For the defendant—J. S. Bach.

Sincerity vs. Pose

For the plaintiff—Claude Debussy.
For the defendant—Joseph Haydn.

Creative Capacity vs. Impotence

For the plaintiff—Florent Schmitt.
For the defendant—W. A. Mozart.

Modest Genius vs. Bumptious Talent

For the plaintiff—Georges Enesco.
For the defendant—Ludwig van Beethoven.

Knowledge vs. Ignorance

For the plaintiff—Eric Korngold.
For the defendant—César Franck.

Large Inventiveness vs. Petty Ingenuity

For the plaintiff—Alfredo Casella.
For the defendant—Richard Wagner.

Art vs. Arrogance

For the plaintiff—Igor Stravinsky.
For the defendant—P. I. Tchaikovsky.

These cases have been in the docket for the past week. They will be placed on call at the next term of court. Briefs will be filed in the Open Forum of MUSICAL AMERICA and argument made *ad lib.*

SPECTATOR

New York, Dec. 1, 1920.

Toledo Orchestra Seeks Musicians

To the Editor of MUSICAL AMERICA:

The Toledo Symphony Orchestra desires to find one or two good bassoon

players, one or two good oboe players and perhaps a fine cello player, who would like to come to Toledo to play in the orchestra and work at their trade or profession.

The orchestra has just been organized and will give but six concerts the first year, and therefore cannot pay musicians enough to justify their depending on the orchestra alone for their income. If they played another instrument like piano or had a trade or could take a place in a factory or understood office work or could clerk or any work of that kind, good positions could be found for them if they were trustworthy and reliable. They could then play in the orchestra, get such other engagements as was possible and next year probably earn twice as much in the orchestra as the first season. The business men are back of the movement and would give earnest, capable men every opportunity to make good. The cello player, if he was very capable, could earn good money right from the start. He should be a union man, if possible, but others could come if they would agree to join the union when they were accepted in the orchestra.

If you can give publicity to the above you will very greatly oblige the Symphony Society and, perhaps, help ambitious and deserving musicians to locate in a growing city under conditions which would prove very favorable to their future.

LEWIS M. CLEMENT,

Sec., The Toledo Symphony Society.

Toledo, Ohio, Nov. 16, 1920.

The Future of "Jazz"

To the Editor of MUSICAL AMERICA:

Music is an idea, expressed by means of rhythm, melody and harmony. The real, permanent value of music depends primarily upon the idea back of it. From this viewpoint, it is easy to classify "jazz." How can music result from the desire to produce a mess of notes that will allow one more wiggle per bar than any predecessor? The very ephemeral character of the stuff has its advantage for publishers and phonograph companies, because one copy or record is soon digested with an appetite for more. "Try This on Your Piano" is coming to be equivalent in a way to "This Series will be continued in Wild Willie, the Western Wonder."

Literature and "trash," painting and "daubing," sculpture and "mud pies," music and "jazz"! Among the Arts, "jazz" has about the same relation to music that "On a Slow Train through Arkansas" has to Milton's "Paradise Lost"; that a kewpie has to Lorado Taft's "Mother and Child"; that a circus poster has to Rosa Bonheur's "The Horse Fair."

Yet "jazz" or its equivalent will be with us until the millenium. There are proportionately as many would-be Beethovens writing "jazz" as there are would-be Shakespeares writing "trash." In either case, there is either a lack of potential ability, a loss of ambition, or a premature satisfaction with the ability to make a living, doing the easy thing. The reception of the product by the public is due to the lack of knowledge or the willingness to be satisfied by the lowest type of stimuli. Just as it costs so much effort to become acquainted with Hugo or Tennyson that the desire for reading is satisfied by the consumption of "Deadwood Dicks," "Nick Carters" and easy flowing romances, so MacDowell and Schubert are neglected for the easy, rhythmical "jazz."

"Trash," kewpies, and circus posters have a commercial value for some people, but are classified by the public where they belong. Let us hope that at our present rate of advancement in musical knowledge, the public will soon recognize the relative position of "jazz."

R. W. KENDRICK, M. A.,

Director of Music for

Queen Anne High School.

Seattle, Wash., Nov. 19, 1920.

Community Music's Influence on Concerts

To the Editor of MUSICAL AMERICA:

Your readers may be interested to know of a trend in current musical

patronage resulting from the influence of community music, as observed by a prominent impresario. This manager is L. E. Behymer of Los Angeles, who is familiar with the community music work on the Pacific Coast. On Nov. 10 he wrote to Alexander Stewart, a Community Service musical organizer for the district of California, and made the following statement:

"You asked me the other day something about the influence of community singing on music patronage. I can answer that it has practically revolutionized a certain class of patronage, and the habits of a certain class of musical enthusiasts. The singing in the camps, the splendid ensemble spirit shown on the battlefields, as well as singing in the churches and theaters when the patriotic songs were flashed upon the screen, the fact that practically every Red Cross drive and Liberty Loan drive was opened with a concert to entertain the people who had assembled, and also to act as an open sesame to their purses, left an impression that cannot be eradicated. That is the reason why, in the presentation of 'The Messiah' last winter, when ordinarily we had played to something like 1200, we were able to give it at Christmas time in Shrine Auditorium to over 4800 auditors."

"The fact that our symphony orchestra concerts of the Philharmonic Orchestra of Los Angeles are practically sold out at both the Friday afternoon and Saturday night concerts, is a further proof that the ensemble is demanded. The fact that the Oratorio Society is doing a splendid business, that choral clubs like the Ellis, Lyric and Orpheus of this city, have double the attendance heretofore, and that grand opera, as far as patronage is concerned, has gained an impetus never attained before in either the large musical centers of the East or throughout the entire country, shows that the people want ensemble, are willing to pay for it, because it is the only thing that will satisfy them after the community concerts of the past three years."

Mr. Behymer concluded by paying a tribute to this influence of community music, and he added, "It also means musical education of the masses which could not be reached in any other way."

KENNETH S. CLARK.

Community Service, Inc.

New York City, Dec. 2, 1920.

Acknowledgments from Mr. Priaulx

To the Editor of MUSICAL AMERICA:

I want to thank you most heartily for the obituary notice of my wife, Mrs. Jemima Kemp Priaulx, which appeared two weeks ago in your paper. I should like to acknowledge here publicly the numerous letters of sympathy which come to me daily.

J. M. PRIAULX.

New York, Nov. 15, 1920.

Word of Praise for the Fall Issue

To the Editor of MUSICAL AMERICA:

Let me felicitate you on your Fall Issue of MUSICAL AMERICA. It was indeed kind and thoughtful of you to say such nice things about musical Harrisburg. Mme. Galli-Curci created a sensation in her initial appearance here, and a great demand has been made for her return. Her appearance greatly stimulated our musical atmosphere, and Harrisburg is going to continue to enjoy the "big things" in music. Your enterprising magazine reaches me weekly, and it is indeed very refreshing to a busy business man to cast aside the "regular order of business" and post himself on all that is interesting in the musical world.

May continued success be yours.

STANLEY G. BACKENSTOSS.

Harrisburg, Pa., Nov. 19, 1920.

Congratulations From a Friend

To the Editor of MUSICAL AMERICA:

I am a regular subscriber to your magazine and take this opportunity to congratulate you on the excellence of the last two numbers, Nov. 13 and 20. The scenes from "La Juive" were wonderful, as well as the many interesting articles on operatic matters. The "Question Box" is also a new feature that is bound to please.

A. RAY WILKERSON.

Richmond, Va., Nov. 29, 1920.

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How Lighter English Songs Pave Way for Appreciation of Classics

Intolerance in Music Dissipated by Understanding—Aroused Interest by Balanced Programs Enlarges Audiences

"All things are good when understood" is a self-made axiom established by myself for myself, when the realization suddenly came upon me in my early high school years that I had reached the age of intolerance towards any ideas or doctrines that differed from mine. Particularly when it concerned music.

When still a young school girl, I knew that music, possibly voice, would be my ultimate study theoretically, and if my voice developed, as it showed signs of doing, I intended to make the study practical. My greatest difficulty was the impracticability of a mental attitude, the intolerance toward text books, regular curriculum courses and almost all of the prescribed study given by my teachers. Suddenly I realized that some clearly defined mental conception must be formed so that progress would not be hindered by my heretofore constant resentment toward suggestions not my own. Primarily I had had the idea that anything that was beautiful, or that I thought beautiful, was naturally and necessarily good. Then came a period of clearing, a new vision, a new mind's eye—for I realized that it was the inverse that bore the truth—that all things are beautiful and good when understood.

How to make this realization practical was the next problem. I knew that as a musical idealist I must bring music, its beauty, its power educationally and emotionally, to the layman. Then came the snag, for I wanted to sing only the old classics and the most serious and complicated of moderns. They appealed to me, I understood them and loved them—and yet I found I could not sing an entire program of songs that only appealed to me, and get the interest, understanding and attention of the type which forms a great and at times the greatest part of the audiences. My snobbishness gave way. I wanted to elevate the taste of the public generally, and in order to do it, some of the lighter, or what is often erroneously termed cheaper songs had to be interspersed either in a mixed group or in an entire group. Familiar arias had to be sung, and above all, songs in English. The public appreciates music in any language up to a certain point, but it wants to understand the text—it wants to hear the English language. You cannot impress the lay mind with a fervid dramatic musical



Dicie Howell, American Soprano

love phrase nearly as well as if you tell it in the language it understands. The singer must speak the musical, and if possible the verbal, language of the person he is singing to. The French, the Germans, the Italians do it—why not the English-speaking peoples? When you go abroad you find all operas sung in the native tongue. Why not here? And at the same time give our poets, our translators and our American composers encouragement and thereby blaze a trail for the more rapid future development of music in this country.

England and the Ballad Song

I hope no one will misunderstand this and feel that I am urging a lowering of artistic standards or the abolishment of immortal music as a substitute for trashy, cheap music. There are plenty of light, good songs in English. A light song is not necessarily cheap. The good that England has done these many years past with the famous English ballad can hardly be computed. England has made herself a musical country by realizing that what the layman calls high-brow music must be fed to the masses in homeopathic doses. She has given them their beloved ballads and has used them as stepping stones to the appreciation of greater things. By being judicious, she has kept her people from taboo-

ing the concert halls. So I come back to my original premise, that all things are good when understood; so do not taboo the light, melodious song that paves the way, for, if you sing these often enough, Rimsky-Korsakoff and Ravel will soon become part of the mass vocabulary.

GORDON AGAIN IN RECITAL

Pianist Reveals Commanding Artistry in Aeolian Hall Program

In a program well suited to his rugged pianistic qualities, Phillip Gordon, whose appearances here have already made him familiar, appeared in recital at Aeolian Hall on Dec. 3. Bach's Organ Toccata and Fugue in D Minor arranged by Tausig, and the Beethoven "Appassionata" Sonata formed the strongholds of his program, both played with a sonority and an artistic force over which he has excellent control.

A Chopin group, including Ballade in F Major, a Nocturne in G Major, Etude Op. 10, No. 3, and the Scherzo in E Minor, was played with considerable reverence save that here Mr. Gordon reveals his tendency to play overloudly and to use his pedal too continuously. The Paganini-Brahms Variations completed the program, disclosing Mr. Gordon once more as a pianist of serious qualities, of compelling technical equipment and of reverent application to the music of the masters.

F. G.

Mildred Dilling in Cleveland Concerts

Mildred Dilling, harpist, continues her busy schedule of appearances. She was cordially received at the New Masonic Hall in Cleveland recently where she scored in a recital given under the auspices of the Woman's Club with Josephine Lucchese, soprano. This was a return engagement for Miss Dilling, and she was immediately re-engaged again for another recital in the New Music Hall at Laurel School, Jan. 19, thus recording her fourth appearance in Cleveland since last April. Other re-engagements include a recital for the Amateur Musical Club, Bloomington, Ill., Jan. 15, making her third appearance in Bloomington. She also appeared for the second time before the Haarlem Philharmonic Society of New York at the Waldorf-Astoria recently. Other soloists who appeared on the same program included Mary Jordan, contralto, and Arthur Hackett, tenor. Stella Barnard was the accompanist.

Many Cadman Works on New York Programs

Many Cadman compositions have been heard of late in New York. Frederick H. Cheesewright, an American pianist, played Cadman's Sonata in A at his first New York recital of the season in November. When Jerome Howard, of London, delivered his successful program in Earl Hall, Columbia University, the other evening, Constance Eberhart, soprano, accompanied by Gordon Stanley, gave variety to the entertainment with several Cadman numbers. She sang the "Spring Song of the Robin Woman" and "Her Shadow" from "Shanewis" and "Call Me No More." Charles D. Isaacson, in his series of opera concerts at the Stuyvesant High School this season, has planned to give the American triptych, embracing Breil's "Legend," Hugo's "Temple Dance" and Cadman's "Shanewis," late in December.

Mana-Zucca Plays Her Concerto in Yonkers Concert

YONKERS, N. Y., Dec. 3.—An audience of 1000 was present at the second concert of the National Symphony orchestra given on Nov. 22, in the Armory. The soloist was Mana-Zucca, who played her new concerto, which was well received. Mr. Bodanzky gave a stirring performance of Schumann's Fourth Symphony. R. W. W.

Winston Wilkinson Having Record Month

Winston Wilkinson, violinist, will have a record month during November in engagements. Mr. Wilkinson is playing an average of five concerts per week. He appeared recently at Alexandria, Va., and was heard in recital in New York on Nov. 26 at Aeolian Hall. Mr. Wilkinson is under the management of Frances Graff Newton.

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BAUER CAPTIVATES CAPACITY AUDIENCE

Program of Exceptional Charm Played by Master Pianist

Chairs on the platform accommodated many admirers of Harold Bauer, in addition to those who pre-empted the seats of the parquet and balcony, but the space thus requisitioned was not sufficient to take care of all who hoped to hear the pianist in his recital at Aeolian Hall, Saturday, Dec. 4. Those who had to be turned away well may regret their misfortune, for the pianist played as only a great master of the instrument can play, and the program was one of exceptional charm.

Mr. Bauer began with his transcription from the harpsichord of Bach's Partita in B Flat, with which he had filled a gap and given much pleasure at a recent concert by the Friends of Music when a number of orchestra musicians were late in arriving. It was presented with sensitive regard for its Old World dance forms, and with grateful tone. The minuet was of ineluctable grace and beauty.

Schumann's F Sharp Minor Sonata, which followed, had something more of exaggeration and violence than commonly has characterized Mr. Bauer's thrice-celebrated Schumann readings, and was given with the lengthy repeats in the finale which ordinarily are ignored, but was of superb tone and communicative warmth.

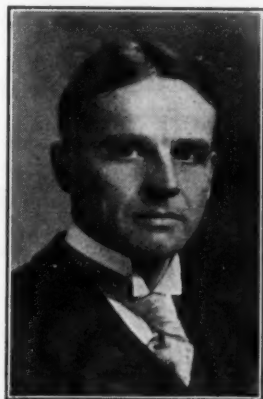
The third group was devoted to Chopin, including the G Minor Nocturne, F Sharp Minor and E Major Preludes, E Flat Minor Polonaise, and F Minor Ballade. All were delightful, and the Ballade was given one of the most entrancing presentations that can be recalled.

Ravel's interesting and lugubrious "Le Gibet," two Debussy numbers, "Ce lu'a vu le Vent l'Ouest," and "La Serenade Interrompue," the latter of which was repeated, and Liszt's "Mephisto Waltz," comprised the concluding group, which was supplemented by Ravel's "Jeau d'Eau" and Schumann's E Major Novellette.

O. T.

Bridgeport Hears Miss Dillon Lecture on "Aida"

BRIDGEPORT, CONN., Dec. 2.—So marked was the success of Enrica Clay Dillon, opera coach, in Bridgeport, last season, that Sarah Hawley Davis, prominent teacher and singer, arranged for her return last week to address the Professional Woman's Club, which has a membership of more than 300. Miss Dillon's subject was "Technique of the Stage" as applied to "Aida." In the course of her address she referred to the possibilities of the formation of a local opera association in each city.



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Past Awards Have Stimulated Interest
in Present Competition—Con-
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An imposing list of prizes and traveling scholarships established by the will of the late Joseph Pulitzer to stimulate achievement in American music, journalism, letters, art and drama, as well as in the public service will be announced at the next annual commencement of Columbia University. Past awards, embracing a wide range of endeavor, have, the university authorities state, quickened interest in the competition of the present academic year.

The student of music in America who is deemed the most talented and deserving is awarded an annual scholarship

valued at \$1,500 in order that he may continue his studies with the advantage of European instruction. The award is made on the nomination of a jury composed of members of the teaching staff of the Department of Music of Columbia University and of the teaching staff of the Institute of Musical Art.

Nomination of candidates for any one of the Pulitzer prizes must be made in writing on or before Feb. 1, 1921, addressed to the Secretary of the University. Each nomination for a prize must be accompanied by a copy of any book, manuscript, editorial, article, or other material submitted by any competitor for a prize or on his behalf, for preservation in the library of the School of Journalism. Competition for a prize is limited to work done during the calendar year ending Dec. 31.

Samuel Gardner was awarded the music scholarship in 1918 and Meyer I. Silver in 1917. Bernard Rogers was the selection for 1920.

LONDONERS IN SACRAMENTO

Quartet, Laurence Leonard and Local
Pageant Fill Week

SACRAMENTO, CAL., Nov. 20.—Sacramento was the first city in California to hear the famous London String Quartet. Despite the heavy downpour of rain, the Masonic Hall was filled to capacity Nov. 18 with the Saturday Club audience. The classic program was superbly presented and all the numbers insistently encoored.

Laurence Leonard, baritone, gave the second concert of the Saturday Club season on the afternoon of Nov. 13. A more splendid voice has not been heard in this city for many years. Lawrence Schaffler's accompaniments and solos added to the success of the concert.

At the second annual Ad Masque at Agricultural Hall, State Fair Grounds, Saturday evening, Nov. 13, over 400 girls and young people participated in a gorgeous pageant by Kathleen and Mary McCarthy of this city. F. W.

Seidel Recital a Feature of Toronto's Week

TORONTO, CAN., Dec. 1.—Toscha Seidel, the young Russian violinist, scored a brilliant triumph when he appeared in recital at Massey Hall on Nov. 11, under the local management of I. E. Suckling. Harry Kaufman proved a capable accompanist. Carlos Buhler, recently appointed to the piano faculty of the Toronto Conservatory of Music was heard in recital for the first time here on Nov. 10, at the Conservatory Music Hall and won a gratifying success. The Academy String Quartet gave the first of its series of concerts for this season at the Canadian Academy of Music Recital Hall on Nov. 6. The members of the quartet are Luigi von Kunits, Harry Adaskin, Alfred Bruce and George E. Bruce. Dr. Ernest MacMillan at the piano and Carl Wilkin, clarinetist, assisted. The singing of Nellye Gill, soprano, was also a feature. W. J. B.

Reuter and Chicago Woodwind Choir Open Manitowoc, Wis., Series

MANITOWOC, WIS., Dec. 1.—The first concert of this season's series of the Monday Musical Club brought Rudolph Reuter, pianist, and the Woodwind Choir of the Chicago Symphony Orchestra. The novelty of the program and the artistry with which it was given roused the audience to enthusiastic applause. Besides a group of solos, Mr. Reuter joined the other players in the Beethoven Quintet, Op. 16, a Quartet by Saint-Saëns and a Sextet by Ludwig Thuille. The choir is made up of Messrs. Schreurs, Barthel, Quensel, De Maré and Guetter. This was Mr. Reuter's third appearance here in two years.

Henry F. Seibert Inaugurates New Or- gan in Womelsdorf, Pa.

Among recitals in which Henry F. Seibert, organist of the Trinity Lutheran Church, Reading, Pa., was heard recently, was the organ dedication at the Zion Reformed Church at Womelsdorf, Pa., on Nov. 14.

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The importance of army bands was realized during the war, and, acting on the judgment of military leaders, it is now the intention of the United States Army to give increased attention to music. Consequently unusual opportunities are offered to a large class of Americans, to musicians and to any man with musical aspirations. According to an announcement by Adjutant General P. C. Harris, a man may enlist to study music who has had no previous musical training. Frank J. Weber, late of the St. Louis Symphony, now band leader, U. S. A., states that the bandsmen find so many opportunities in civil life that regiments have great difficulty in keeping their men once they achieve a musically standard of proficiency.

To-day the would-be bandsman is given the instrument to which he is best adapted or the one he desires. At the Seventh Recruit Depot Band, Columbus Barracks, Ohio, preparations are being made to train 200 instrumentalists and the way is open to an adequate musical education. If the recruit has sufficient training he is immediately reported for assignment to any Army band, where his instruction in music continues. If he is found insufficiently trained for immediate assignment, but susceptible, he will be placed with the recruit depot band for instruction. To men with special qualifications, who can pass the required examination, an added inducement is held out—a two-year course at the United States Army Music School.

New York Symphony Gives Two Con- certs in National Capital

WASHINGTON, D. C., Nov. 24.—Under the management of T. Arthur Smith, the New York Symphony, Walter Damrosch, conductor, gave its second concert of the season yesterday afternoon. The program consisted of numbers by Mozart, Liszt and Tchaikovsky. On the preceding evening the orchestra gave an educational concert under the auspices of the Society of Fine Arts, with a short talk by Mr. Damrosch. W. H.

Monteux Men in Pension Fund Concert

BOSTON, Nov. 21.—The first Pension Fund Concert of the season was given yesterday afternoon for and by the Boston Symphony. Brilliance, dash, dramatic power and heroic energy adorned each of the four numbers on the program. The audience, which filled the house, was thoroughly appreciative, judging from the prolonged applause which recalled Mr. Monteux many times and was acknowledged by the entire orchestra. J. T.

Hindermeyer and Dann Trio Applauded

JAMESTOWN, N. Y., Dec. 2.—A joint recital was given in the Eagle Temple Auditorium last evening by Harvey Hindermeyer, tenor, and the Dann Trio. Mr. Hindermeyer's song interpretations upheld his reputation. Felice Dann, cornet; Rosalynn Davis, violin, and Blanche Dann, piano, won much applause. The concert was under the auspices of the new Edison shop.

Grainger Gives Recital in Fulton, Mo.

FULTON, MO., Dec. 2.—Under the auspices of Albert V. Davis, director of the conservatory of music of William Woods College, Percy Grainger appeared in recital recently, offering a program which included many of his own works. The recital was the first of a series promoted by Mr. Davis. May Peterson will give the second recital on Jan. 7.

Los Angeles Musical Landmark to Be Converted for Commercial Purposes

LOS ANGELES, CAL., Nov. 30.—A musical landmark for twenty-one years, the Blanchard Music and Art Building, has

been sold to J. Meyer of Oakland, Cal. This building has in it Blanchard Hall, seating 700, Symphony Hall, seating 400 and Music Hall, seating 150. These halls, notably the first, have been the scene of many of the best musical events of Los Angeles, especially in its first decade. The new owner has ordered Mr. Blanchard to vacate Dec. 1 and the latter will remove his furniture of the halls and a number of the studios on the third and fourth floors. Some of the tenants of the music studios (about 100 teachers) already have sought new quarters but most of them hope to remain. The new owner states he will turn the above halls into commercial channels, thus removing them from the music audience accommodations in Los Angeles, but will allow the music studios to continue in operation for an indefinite period. W. F. G.

At his recital at Carnegie Hall on Sunday, Nov. 14, Reinald Werrenrath again sang among his encores Arthur Penn's "Smilin' Through," which he introduced last season and with which he has become closely identified.



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Operatic Salaries Too "Weighty" in Mexico City, Declares Lazzari



Virgilio Lazzari, Basso of the Chicago Opera Association, with Gabriella Besanzoni, Contralto of the Same Forces, and Mme. Besanzoni, the latter's Mother

CHICAGO, Nov. 28.—Pity the poor opera star, who has so much money that the carrying of it weighs him down. This was literally true in Mexico City.

Virgilio Lazzari, the basso whose splendid singing in the Chicago Opera Association this year has created a great deal of enthusiastic comment, tells of his ordeal in carrying away his salary. Mr. Lazzari has just returned from South America, where he has had a pronounced success.

"We get our salary in paper, which was very good," he said. "But in Mexico the year before, it was awful! Why, all the opera stars were paid in silver pesos. Think of it! Imagine having to carry several hundred silver dollars away from the opera house! We had to make moneybags out of our handkerchiefs and fill our hats as well.

"People may say what they think about paper money being a poor substitute for coin, but give me the paper every time. It is better than being made a cart-horse of."

To Lazzari fell the boon sought by all Italian basses, the singing of the rôle of

Mefistofele in Boïto's version of the "Faust" legend. He sang the rôle in Montevideo, Rio de Janeiro, and in the Colon Theater in Buenos Aires.

"It was a joy to sing the rôle," said Lazzari. "While I do not think the opportunities for acting are as great as in 'L'Amore dei Tre Re,' the rôle of *Mefistofele* is much more grateful vocally.

"One feature of the South American season was the absence of international celebrities. Instead, a splendid cast of good singers of standard value was presented. The season was one of the greatest ever given."

Lazzari appeared also in the leading bass rôles in Gomez's "Salvator Rosa," as *Ramfis* in "Aïda," the *King* in "Lohengrin," and as the *Priest* in Massenet's "Re di Lahore."

The basso is shown here with Gabriella Besanzoni, the charming young contralto who has joined the Chicago operatic forces this year, after a successful season with the Metropolitan Opera Company in New York. She will make her Chicago début in "Favorita." Mme. Besanzoni, the young contralto's mother, is also shown in the picture.

PIANISTS VISIT WATERBURY

Rachmaninoff and Katherine Eyman Appear During Week's Music

WATERBURY, CONN., Dec. 4.—The big event in music of recent date was the recital by Rachmaninoff in the second of the Prentzel subscription concerts, on the night of Dec. 3.

On Nov. 28, Katherine Eyman, the young New York pianist, visited her native city as soloist for the concert of the Concordia Singing Society in Buckingham Hall. Rhea Massicotte of Meridan, soprano, was the other soloist, and both were enthusiastically applauded. The chorus, under the direction of Prof. John L. Bonn, gave a fine program.

On the afternoon of the same Sunday, a fine musical service was given in Trinity Church, with Wesley Howard of the quartet of the Asylum Hill Congregational Church, Hartford, as tenor soloist. K. W. N.

Spalding Among Concert-Givers in Portland, Me.

PORTLAND, ME., Nov. 20.—The Portland Rossini Club opened its fiftieth season with Julia A. Noyes, president, presiding. The club gave a

concert in memory of Mrs. Emily Kelley Rand, who died last summer, on Nov. 10. Miss Buxton, Miss Trickey, Mrs. Haviland, Mrs. Akers, Miss Berry, Mrs. Joseph W. Whitney, Mrs. Horan, Latham True, W. T. Cousens, Harry F. Merrill, Miss Libby, Miss Mills and Alfred Brinkler taking part in the program. Marguerite Ogden, secretary, read an appreciation of Mrs. Rand. The second concert in the Municipal Course was given in the City Hall Nov. 11, by Albert Spalding, who received a great ovation. Dr. Irvin J. Morgan, Municipal organist, was heard in several numbers. A. B.

OPERA FORCES IN ALBANY

Fleck Artists Give Three Works with Success—U. S. Band Heard

ALBANY, N. Y., Nov. 30.—The Fleck Grand Opera Company with the New York City orchestra scored a distinct triumph in the production of grand opera in Albany for the first time in several years and was greeted by fairly good audiences Monday and Tuesday evenings in Vincentian Auditorium. "Trovatore" was presented Monday evening and Tuesday evening the double bill of "Cavalleria" and "Pagliacci." In "Trovatore" the cast included Dorothea

Edwards, contralto; Ernest Davis, Henry Kelly, Louis Finni and Pierre Remington, who is a native Albanian. Mme. Margaret Marlbro, soprano, sang the rôle of *Santuzza* in the Mascagni opera and Elsa Foerster, soprano, and Harold Lindau, tenor, the leading rôles in the Leoncavallo work. Signor Leotti conducted the orchestra.

The United States Marine Band gave a concert Friday evening in the State armory under the auspices of the Albany Posts of the American Legion for the benefit of the fund for disabled world war veterans and was heard by an audience of 5000. W. A. H.

HONOR PHILADELPHIANS

Van Rensselaer Presented with Loving Cup at Orchestra Anniversary

PHILADELPHIA, Nov. 30.—At the concerts of Nov. 19 and 20, the Philadelphia Orchestra celebrated the twentieth anniversary of its first performance, on Nov. 16, 1900. This occasion was marked by the presentation of a silver loving cup to Alexander Van Rensselaer, first and only president of the Philadelphia Orchestra Association. The face of the cup contains the inscription:

"To Alexander Van Rensselaer, First President of The Philadelphia Orchestra Association, on the occasion of the Twentieth Anniversary concerts, Nov. 19 and 20, 1920, from the Board of Directors, the Women's Committee, the Philadelphia Orchestra, the Business Management."

Mr. Van Rensselaer's crest is engraved on the opposite side.

The occasion was also marked by the installation, in the entrance lobby of the Academy of Music, of the memorial tablets which are the outcome of the endowment fund campaign last season. The "memorial" idea originated with William Jay Turner, a member of the board of directors. The design is by Paul Philippe Cret, the architect.

CLUB MUSIC IN TACOMA

Women's Organizations Featuring Programs in Year's Schedule

TACOMA, WASH., Nov. 26.—Music is a prime favorite in all women's clubs this year regardless of the nature of their activities.

Notable the past week was a program given at the first soirée of the Fine Arts Studio Club, by Erna Mierow, contralto, and Nelson Morrison, pianist, both showing much artistry. Mrs. William Schlarb was an able accompanist.

The Altrua Club at its open meeting, presented Mrs. E. T. Ness, violinist, and Mrs. W. G. Newschwander, contralto, in a fine program. The St. Cecilia Club gave its monthly musicale Friday afternoon, featuring two out-of-town singers, Mrs. Charles Seerar and Mrs. Francis Goist. Others appearing were Mrs. Paul T. Prentice in a charming violin group, and Mrs. Ethel Carr Jonas, pianist. E. M. M.

STARS VISIT INDIANAPOLIS

Schumann Heink and de Gogorza Have Large Audiences

INDIANAPOLIS, IND., Dec. 2.—Schumann Heink attracted her usual capacity house to the Murat Theater, Sunday afternoon, Nov. 28. With the assistance of George Morgan, a young American baritone, and Katherine Hoffman, the accompanist, a highly enjoyable concert was given. This was the second of the Sunday afternoon series arranged by the Ona Talbot Fine Arts Association.

A large audience at Caleb Mills Hall on Nov. 29 heard a fine program given by the Mendelssohn Choir, Perceval Owen, director, and the much favored baritone, Emilio de Gogorza, who sang several Spanish songs. Helen Winslow was his accompanist. P. S.

ROANOKE, VA., Nov. 22.—Mrs. Beverly Wortham, for the past four years soprano and director of the First Baptist Church quartet, has resigned. G. H. B.

MINNEAPOLIS FORCES ATTRACT CITY'S INTEREST

Apollo Club and Symphony Heard by Enthusiastic Audiences in Number of Concerts

MINNEAPOLIS, Nov. 29.—Two local organizations of wide appeal gave recent concerts in the Auditorium. The Apollo Club entered upon its second quarter of a century, on the occasion of its first concert of the season. H. S. Woodruff conducted. Dr. William Rhys-Herbert accompanied at the piano. Florence Hinkle, a favorite soloist, assisted. The program was well adapted to the fine male chorus. Mme. Hinkle won liberal applause from the audience.

The return of a Minneapolis girl and what seemed to be the largest audience of the season marked the sixth popular program of the Minneapolis Symphony. Ebba Sundstrum has developed into a violinist of praiseworthy accomplishments as was manifested in her playing. Orchestral numbers were exquisitely read by Mr. Oberhoffer. Engelbert Roentgen and Guy d'Isere won distinction in solos. Another artist of Western origin to appear with the orchestra was Mina Hager, contralto, now of the Chicago Opera.

Paul Althouse was an outstanding figure in an outstanding concert in the series of symphony concerts. His delivery of his numbers was that of the operatic singer, and met with loudly demanded encores. F. L. C. B.

GALLI-CURCI IN NORFOLK

Ruffo Also Sings Following Soprano's Visit

NORFOLK, VA., Dec. 1.—Galli-Curci and Ruffo appeared on separate occasions here in one week. The soprano attracted a great audience to the Tabernacle, and raised her hearers to enthusiasm by her singing.

Titta Ruffo appeared with the Melody Club at its first concert of the season, Nov. 17. The baritone was cheered by the audience and had to supplement his program with encores. The Women's Chorus of the Melody Club, under the leadership of Mme. Edith Silance-Smith, showed steady improvement.

Cecil Fanning gave a successful recital at Flora Macdonald College, Red Springs, N. C., Nov. 12.



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Lada Ends Most Successful Tour of Her Career



Photo by Charlotte Fairchild
Lada, the Noted Dancer

With her recent appearance at Winston-Salem, Lada, the dancer, concluded the most successful tour of her career. A list of cities covering six States in which she and her company appeared, include the following: Williamsport, Pittsburgh, Franklin, Altoona, Pa.; Zanesville, Akron, Athens, Ohio; Nashville, Tenn.; Augusta, Ga.; Winston-Salem, N. C., and Greenville, S. C., giving two performances in the latter city. Many of the engagements were return dates, it being her fourth appearance in Pittsburgh. After her performance in many cities, Lada was immediately re-engaged for next season.

Lada will start on a transcontinental tour in January, opening in Detroit on the 17th, and appearing in numerous cities en route to the Pacific Coast, where she is booked for an entire month under the direction of L. E. Behymer.

Lada is under the personal direction of Marc Lagen, New York concert manager. She will spend the holiday season at her country home near New York.

Anna Case and Sousa's Band Draw Large Audiences in Omaha

OMAHA, NEB., Dec. 3.—The Tuesday Musical Club of Omaha has sold out the Brandeis Theater for the coming season of concerts under its auspices. The managerial work of the organization is

entirely voluntary and, notwithstanding the high priced attractions which it offers, season tickets are extremely reasonable, running as low as \$2 for gallery membership. The first concert of the season was a song recital by Anna Case. Two large audiences welcomed Sousa and his forces, who have not been heard here for some years. Assisting at the two concerts were Mary Baker, soprano; Florence Hardman, violinist; Ellis McDairmid, flautist, and John Dolan, cornetist. E. L. W.

DEDICATE MUNICIPAL ORGAN

Jersey City Gives Program to Celebrate Installation of Instrument

JERSEY CITY, N. J., Dec. 2.—The great organ in the Lincoln High School in Jersey City was formally dedicated last night with a fine program arranged by Moritz Schwarz, supervisor of music in the public schools of this city and organist of Old Trinity in New York. A large audience was present, for the new organ is one that the entire city takes interest in. It is in every sense a municipal organ and already plans are under way for many fine programs, in charge of Mr. Schwarz, who took the initial steps to secure the instrument and under whose supervision it has been placed.

The organ had first place on last night's program. There was also a varied program including a number for organ and piano, numbers by twelve picked voices and solos by Mrs. H. H. Baker and Ernest Gerhardt of the school faculty. The organ is one of the largest in any school building and much is being planned by Mr. Schwarz to develop love of music in the general public.

The Lyric Male Quartet gave its first recital in Jersey City to-night at the Bergen Lyceum, having the assistance of Jean Mestoresou, violinist, of the Royal Court, Roumania, and Ward Lewis, accompanist. The members of this quartet are Charles Gillese, tenor of St. Joseph's R. C. Church; W. H. Hyatt, tenor; C. Craig, baritone, and J. A. Fischer, bass. A. D. F.

EVENTS BY AKRON LEAGUE

Pavlowa and Zoellner Quartet Brought by Local Association

AKRON, OHIO, Nov. 25.—An audience of more than 8000 persons greeted Pavlowa, Thanksgiving Eve when, with her ballet, she appeared here under the auspices of the Music League. The vast gathering amply justified the faith of Earle Killeen, manager of the League, in presenting Pavlowa in the larger auditorium.

Inaugurating both the series of concerts for young people and the Sunday popular series, the Zoellner Quartet was presented by the League Friday, Saturday and Sunday of the week. Four concerts were given during Friday and Saturday in as many of the school buildings of the city, while the Sunday concert was given in the armory. This quartet immediately established a cordiality steadily increasing with the progress of the program. J. V.

Fleming Sisters Return to New York Following Long Tour



A Recent Snapshot of the Fleming Trio

With over 100 successful appearances to their credit since their tour began, Aug. 16, the Fleming Sisters Trio, composed of Marie K. Fleming, pianist; Ethel G. Fleming, violinist, and Florence L. Fleming, cellist, are scheduled for a short return to New York about Dec. 19, and will fulfil a number of Eastern engagements. The organization with Hardy Williamson, tenor, was cordially received in many concerts.

Their bookings for November and December comprised recitals throughout Indiana which included Terre Haute, Sullivan, Bicknell, Bloomington, Bedford, French Lick, Seymour, Columbus, Crawfordsville, Edinburg, Monticello, Oxford, Martinsville, Knightstown, Shelbyville, Union City, Portland, Vincennes, Princeton, Evansville, North Vernon, North Manchester, Fort Wayne, Logansport and Kewanna. They were also heard in many Illinois cities. Near future dates are listed for Champaign, Pekin, Arthur and Lawrenceville, Ill., and Brazil, Ind.

PRIZES FOR COLUMBUS MAN

Samuel Richard Gaines Captures Two Recent Awards

COLUMBUS, O., Dec. 2.—As announced last week in MUSICAL AMERICA, Samuel Richard Gaines of Columbus won his second prize within the past few months. The first was for a "Madrigal for Women's Voices," offered by the Madrigal Club of Chicago. This last prize was for \$400, offered by the Schumann Club of New York, for a composition for women's voices.

At the last Women's Music Club matinee, Mr. Gaines presented "An Eastern Idyl," for mixed quartet and piano, which won warm praise.

American compositions were offered at the Women's Music Club matinee, Nov. 23. The performers were Gladys Pettit Bumstead, Mrs. Samuel Richard Gaines, Corinne Borchers Abram, Goldie Mede, Mabel Dunn Hopkins, Marian Wilson Haynie, Marguerite Heer Oman and Jessie Crane. The assisting singers were Edgar Sprague and Ralph McCall. E. M. S.

Garden Captivates Fort Wayne Audience

FORT WAYNE, IND., Dec. 2.—Mary Garden made her initial appearance in Fort Wayne on Nov. 17, at the Majestic Theater, in the first of the Morning Musical series, captivating her large audience with her beauty and art. She was ably supported by her accompanist, Isaac Van Groove, and Gutia Casini, cellist. J. L. V.

Overflow Audience Hears Kreisler in Grand Rapids

GRAND RAPIDS, MICH., Nov. 30.—Before an over-flow house, at the Coliseum, Fritz Kreisler thrilled and held spell-bound his audience. Carl Lamson's work at the piano was admirable. Grand Rapids is indebted to William T. Morrissey and Morris White for this splendid concert. E. H.

Donahue Admired in Clinton, Ia.

CLINTON, IA., Nov. 13.—Lester Donahue, the pianist, was recently heard here in recital at the Coliseum. Mr. Donahue's program was very rich in value,

and his interpretations enthralled his audience. Especially pleasing was the last number, Balakireff's "Islamey," of which he gave a performance that was virile and masterly. Immediately after his recital Mr. Donahue left for his home in Los Angeles, where he will enjoy a brief rest and vacation.

HEAR NATIVE COMPOSERS

Mana-Zucca and O'Hara Give Their Own Compositions in Philadelphia

PHILADELPHIA, Dec. 1.—Two excellent young artists were presented both as composers and as performers on the program given under the auspices of the Matinee Musical Club, Mrs. Edwin B. Garrigues, president, at the ballroom of the Bellevue-Stratford yesterday afternoon. They were Mana-Zucca and Geoffrey O'Hara. Several choral numbers by Mana-Zucca were given by the chorus of the club, directed by Helen Pulaski Innes, with Helen Boothroyd Buckley at the piano. Florence Haenle's violin solos included a composition of Mana-Zucca's and her transcription of a Chopin Etude. Groups of her songs were given by Elsa Lyons Cook, soprano, and Ruth Lloyd Kinney, contralto. The composer won her best applause of the afternoon when she appeared in a group of her own piano solos and both as pianist and singer in some children's songs from her "In Youngsterland."

Mr. O'Hara's fine tenor voice was displayed to advantage in some French-Canadian songs and in his own "Give a Man a Horse" and "There Is No Death." Mrs. Alfred M. Gray and Mrs. Camille W. Zeckwer who arranged the program, were warmly thanked by the members of the club.

OFFER CONCERTS AT YALE

Whiting Recital With Loraine Wyman—Martinelli, Nevin and Milligan

NEW HAVEN, CONN., Dec. 3.—Several concerts of much artistic worth were offered music-lovers of this city during the past week, among them being the recital on Monday evening in Sprague Hall by Arthur Whiting. This was the first of the series which Mr. Whiting is to present at Yale, and on this occasion he had the able assistance of Loraine Wyman, soprano; George Barrère, flute; Herbert Dittler violin; Percy Such, cello. The usual large audience which always attends these interesting recitals enjoyed the work of each artist.

The song recital given last evening by Olive Nevin soprano, with Harold Milligan as pianist and lecturer, in Sprague Memorial Hall was a brilliant artistic success. The concert was under the auspices of the New Haven Wellesley College Club, and it is reported that a goodly sum was realized for the Endowment Fund of the college.

Giovanni Martinelli, tenor of the Metropolitan Opera, appeared at Poli's Theater Sunday afternoon, and was heard in several operatic numbers and a group of shorter songs. A. T.

4000 Applaud Alda and Copeland at Armory in Louisville, Ky.

LOUISVILLE, KY., Nov. 20.—George Copeland, pianist, and Frances Alda, soprano, with Seneca Pierce, accompanist, appeared in concert at the Armory last week, and received a genuine ovation from the 4000 persons in attendance. The concert was the second of the Civic Music Series, which is directed by Bradford Mills and Merle Armitage. H. P.

George Roberts Plays from Memory for Macbeth in Greenville Concert

GREENVILLE, S. C., Nov. 6.—With but two exceptions, George Roberts made the somewhat unusual record of playing the program in which he appeared here with Florence Macbeth, soprano, without notes. Miss Macbeth's singing of examples of schools as varied as the old Italian, old and modern French and modern English and American aroused much admiration.

Bertha Beeman, dramatic contralto, lately gave a concert in the Globe Theater, New York.

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Opera Restored to Philadelphia Academy After Ten Years' Exile

Metropolitan Forces' Inaugural Takes on Double Significance—Prices Doubled for "Juive" and House Is Full—Stokowski Orchestra Plays the "Ninth"—Boston Symphony Pays a Visit—Much Chamber Music in Recent Concerts

PHILADELPHIA, Dec. 6.—Sentimental and social considerations took precedence over all others at the inaugural here of the Metropolitan Opera Company's season of 1920-21. The performance of "La Juive," splendid though it was, became of almost secondary interest beside the characteristically Philadelphia significance of the occasion.

For after ten years of exile grand opera had returned to the American Academy of Music. Custom, tradition, precedent, historical sentiment are exceedingly potent in this community. Despite the enthusiasm and thrills evoked by the daring exploits of Oscar Hammerstein, antipathy to the removal of the operatic headquarters from the venerable Academy to the huge (and garish) temple of music at Broad and Poplar streets was never fully allayed. Society, which still entertains a decided aversion to venturing north of the equatorial line of Market Street, combined forces with the sentimentalists.

For the two years of Oscar Hammerstein's regime, beginning in the fall of 1908, the Metropolitan company continued to champion the prestige of the older theater. Then came the merger, the organization of the Chicago-Philadelphia Opera Company and the performances by this troupe and Mr. Gatti's artists at the uptown house.

After 1914 the visits of the Campanini singers were cancelled, but for six years longer the Metropolitan continued its weekly presentations at the structure reared by the impetuous Oscar.

The threats of the conversion of the Academy into a moving picture or musical comedy house were dramatically timed last spring with the sale of the uptown opera house by the owner and operatic patron, E. T. Stotesbury.

The outcome of these simultaneous upheavals was the purchase of the vast Philadelphia Metropolitan Opera House by the Lulu Temple and the organization of a new leasing company under the leadership of Edward Bok, which assumed control of the Academy for a five-year term and the return of Mr. Gatti's company as the chief operatic attraction. The satisfaction of Philadelphians was undisguised. Broken traditions at the Academy were repaired. Society felt at home at Broad and Locust streets. Opera was restored to its hallowed, handsome old home here.

Affection for the charming old theater, whose remarkable acoustics are still unsurpassed in America, is indeed so marked that the drawback of the smaller capacity of the house was accepted almost with tolerance. Certain alterations in the seating arrangements, including the removal of the antique apron, permitting the installation of more chairs, proved a partial remedy. The Academy, however, still contains some 600 less seats than the Metropolitan, and there is no accommodation whatever for standees. With the exception of about 200 seats in the last rows of the parqu岸et circle, the entire Academy of Music is sold out by subscription for the season of sixteen Tuesday night performances.

Prices were doubled for the opening presentation of "La Juive." Not a single

seat remained unpurchased. Society rejoiced in its recovered venue. The traditionalists indulged in favorite reminiscences of the glories of a structure in which the artistry of virtually every musical celebrity in the world since 1857 has been disclosed.

Decked in Spectacular Dress

Modernization of the stage equipment enabled Mr. Gatti to deck "La Juive" in its full spectacular dress. His artists, moreover, were heard here to far more artistic advantage than in a decade. Caruso's *Eleazar* unquestionably ranks as one of his finest operatic portrayals. He was in magnificent voice on Tuesday night. The *Rachel* of Rosa Ponselle has undergone perceptible betterment since a season ago. Her embodiment of the hapless Jewish heroine is sincere and touching, while her voice is in general capable of coping successfully with the considerable demands set by the composer. Leon Rothier, replacing Mardones, originally billed, was an effective *Cardinal*. Rafaelo Diaz was a satisfactory, if rather light-voiced, *Leopold*.

Evelyn Scotney and Robert Leonhardt were suitably cast as the *Princess* and *Ruggiero*, respectively. D'Angelo and Ananian completed the excellent cast. Rosina Galli and Giuseppe Bonfiglio danced delightfully in the charming pageant. Artur Bodanzky's authoritative reading of the score disguised as much as possible the aridity of some of the music.

It could not be said that this opera as Mr. Gatti gave it, creaky though it intrinsically is, was dull. And if it had been the brilliance of a gala occasion would have minimized that defect.

Another gala event, though more significantly in the artistic sense, graced the Academy last week when the Ninth Symphony of Beethoven was given by the Philadelphia Orchestra at the Friday afternoon and Saturday night concerts. Here, also, however, the historic proprieties were observed, for the performance was intended to commemorate the 150th anniversary of the composer's birth.

Admirable as was the production of the same unparalleled masterwork given by Mr. Stokowski at his closing concerts last season it was far surpassed in quality by this memorial tribute. The chief and striking gain was in the vocal province. The quartet, composed of Lambert Murphy, tenor; Royal Dadmun, baritone; Ellen Rumsey, contralto, and Della Baker, soprano, voiced their very difficult measures with sterling authority. The great chorus of the Philadelphia Orchestra gratifyingly revealed the results of Stephen S. Townsend's training. The somewhat distressing strain evident in their work last May has been dissipated. Of Mr. Stokowski's interpretation little more need be said. It is reverent, masterful, eloquent, stirring in the superb climaxes and deeply poetic in the profound and lovely adagio. The symphony was preceded by a somewhat ragged performance of the "Leonore," No. 3 Overture.

The Boston Symphony, under Mr. Monteux, paid its second visit this season to the Academy on Monday evening, presenting a rather curiously compounded program which won mingled criticism

and commendation. A graceful presentation of Mendelssohn's richly imaginative and seldom heard Octet for strings began the concert. Jean Bedetti, first cellist of the organization, displayed his art most convincingly in the Lalo Concerto, and then the conductor made his somewhat dubious experiment with an orchestral suite from Stravinsky's ballet, "Petrushka."

The Salmaggi troupe at the uptown Metropolitan continues its production of familiar lyric dramas. Last Monday night's bill was "Rigoletto." Without especial brilliancy the performance had assurance and professional ease. Gordon Kay assumed the name part. Domenico Paonessa was the *Duke*, and Velma Sutton, the *Gilda*. Eugenio Pinelli conducted.

H. T. CRAVEN.

Notable Chamber Music

PHILADELPHIA, Nov. 29.—There has been a great revival of interest in chamber music in Philadelphia, doubtless due to the activities of the Chamber Music Society. For its second meeting of the season the exquisitely drilled Flonzaleys played with the finest of artistic ability and feeling Mozart's G Major and Schumann's A Major Quartets, which made a fine balance.

Then on Tuesday evening the Letz Quartet was presented by the University Extension Society, the members of the central branch of which enjoyed the Brahms A Minor Quartet, Mozart's D Major, and the Variations on "Death and the Maiden."

Michael Penha, new first 'cellist of the Philadelphia Orchestra, made his local debut as a soloist at a special Sunday evening invitation program at the Musical Art Club. It speaks well for his efficient musicianship and his capacity for interpretation that he passed the test of a performance before virtually a strictly professional audience with flying colors. His program was one of taxing character and included old numbers, the most "novel" of which was Beethoven's Sonata, Op. 60.

The Sunday afternoon free musicales in the foyer of the Pennsylvania Academy of the Fine Arts inaugurated a new season with a big audience of non-professional music-lovers. Lillian Ginrich, soprano, was the soloist, and the Hahn Quartet was also heard to advantage. The committee in charge of this fine musico-civic enterprise is accomplishing a great work in the spread of the gospel of more and better music. Programs will be given virtually every Sunday afternoon except during the period when the Academy is being utilized for the annual salon.

Fay Foster presented her vocal and dramatic pupils in a concert in the Clover room of the Bellevue Stratford at the Tuesday afternoon meeting of the Philadelphia Music Club, which this season has moved to this central hotel from the Aldine. Guest artists were Mrs. James Anders, of this city; Pauline Jennings, Alice Quinn and Louise Quinn, of New York. This year, on Tuesday mornings, the Philadelphia Music Club holds a study class under the direction of Dr. Hugh A. Clarke. Last Tuesday he discussed Greek and Roman music, and Mlle. Louise Le Gai, the noted dancer, who now has a local studio, talked on the dances of the same nations. W. R. M.

Chicagoans Applaud Singers

CHICAGO, Nov. 29.—Estelle Liebling, soprano, was heard Sunday afternoon in a group of 17th Century Italian songs. Her voice was more of a mezzo than a soprano in quality.

Blanche Consolvo, the young American contralto who has been so successful in operatic appearances in Italy, has signed a contract to sing *Carmen* during the carnival season at San Remo, beginning Jan. 10.

Barbara Gessler, soprano, who is playing in "Monsieur Beaucaire" at the Illinois Theater, gave an interesting recital Friday afternoon in the Fine Arts Building, singing old and modern Italian, French and American songs.

Edris Milar is being starred this season by Pavley and Oukrainsky as solo dancer, and will be seen in graceful new dances several times this season. Her dancing of Arensky's "Pierrot's Shadow" was greatly admired during the pre-season tour of the Pavley-Oukrainsky ballet. T. W.

HEAR PATTERSON PUPILS

Students from Various States Give a Program of Interest

Talented pupils from Texas, California, Maine, New York and New Jersey were presented in recital by Elizabeth Kelso Patterson, the New York singing teacher, in her school auditorium on the evening of Dec. 2. Their excellent training received under Miss Patterson's guidance was convincingly demonstrated through the presentation of an interesting program, which included works of Luzzi, Lieurance, Curran, Thomas, Rimsky-Korsakoff, Massenet, Rachmaninoff, Samuels, Puccini, Bemberg, Bibb, Cadman, Ganz, and Ferrari.

Those who were cordially received by the large audience in attendance included Mildred Young, Viva Leavens, Mary Stetson, Helen Crocheron and Frankie Holland, who made an excellent impression in Gounod's "Le Parlate d'Amour" and "Biondina" and Whelpley's "The Nightingale Has a Lyre of Gold," and Celestine Drew, who offered as encore La Forge's "Rosebud." Mary West, violinist, a pupil of Louis Svecen-ski, with Jewel Bethamy at the piano, disclosed a tone of considerable warmth and purity in the Adagio and Scherzo from Godard's "Concerto Romantique." She also gave sterling support to many of the singers through her violin obbligatos.

Harry Horsfall, the pianist and coach of the school, was at all times an efficient accompanist. M. B. S.

Toscha Seidel at Sunday Concert

Toscha Seidel was the stellar attraction at the concert at the Metropolitan on Sunday evening, Dec. 5. The unique young Russian played the Mendelssohn Concerto with striking virtuosity and a wealth of tone and had an ovation after it, being compelled to play two extras. In his group of solo pieces with piano accompaniment, in which he had the capable assistance of Harry Kaufman, he again scored heavily. Tchaikovsky's Melody, the Schubert-Kreisler Ballet Music from "Rosamunde" and the D Major Polonaise of Wieniawski made a remarkably effective group for him. The audience could not get enough extras, among them Mr. Seidel's own transcription of "Eli" and the Auer version of the "Turkish March" from Beethoven's "Ruins of Athens."

The singers of the evening also had hearty receptions, Marie Sundelius scoring in the "Depuis le Jour" aria and songs by Grieg and Liszt, Evelyn Scotney in the "Ah fors è lui" aria and Mario Laurenti (taking the place of Giuseppe Danise, who was indisposed), in the "Largo al factotum" and a group of songs in Italian. The accompanist for the singers' groups was Carl Edward, one of the Metropolitan's new assistant conductors.

Richard Hageman accompanied the soloists with admirable results and also conducted the orchestra in several numbers, most interesting being the Rimsky-Korsakoff "Sadko," which was received with so much applause that Mr. Hageman had to grant an extra after it. He deserved every bit of the applause he received. A. W. K.

Flora Mora to Play Granados Works in Boston

Flora Mora, the Cuban pianist, who gave her second New York recital at Carnegie Hall on Thanksgiving Day, will appear on Dec. 11, at Jordan Hall, Boston. At this recital Miss Mora will feature compositions of Enrique Granados, her teacher. She has been invited to play at Rochester, N. Y.; Erie, Pa., and Lackawanna, N. Y., on her way to Toronto, Canada, and expects to be on tour most of the winter.

Fred Patton, baritone, has been engaged by the Reading Choral Society to sing in that city at a concert to be given on Jan. 25.



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The Biography of "Monty"—an Aristocrat Among Violoncellos

May Mukle Discusses Her Noble Old Venetian Instrument

YOU have very likely seen and heard "Monty" Mukle before this, but it is just as likely that you would not recognize him by name. He is a modest personage, "Monty," though his appearance at Aeolian Hall on the afternoon of Dec. 14 will not be his first. As on previous occasions, he will be accompanied by May Mukle, 'cellist. The rest of "Monty's" name is Montagnana. Introducing him thus, Miss Mukle undertakes to speak for him, for he is still fairly youthful for a 'cello—only 190 years old.

"I really feel as if this wonderful 'cello were my temporary charge only, not a personal belonging," Miss Mukle says. "An instrument of 'Monty's' distinction is too much a personality in itself to belong to anybody. This 'cello was made in Venice in 1730, or should I say he was born? He came, at any rate, of the most aristocratic family, the noble Montagnanas. He was given to me some years ago by an anonymous millionaire admirer who heard some of my many London concerts. Before that, 'Monty' had belonged to Farina, the original manufacturer of Eau-de-Cologne. Possibly that is where 'Monty' got his fine spirits!" (Note to Prohibitionists: M. Farina was one of the biggest buyers of alcohol in the Paris market.)

Fond of Travel

"Since 'Monty' was entrusted to my guardianship," Miss Mukle continues, "he has been the only 'cello I have played. In fact, he never leaves me. Recently,



Photo by Marna Stern

May Mukle, Noted 'Cellist

when I was on my way back from a tour of the Pacific Coast, I encountered a Negro porter who was nonplussed at the care with which I guarded my treasure. He didn't know what to make of the strange-shaped thing. When I was going to get off the train, he said, 'I'll take the suit case and you can carry the piano.' 'Monty,' by the way, is very fond of traveling. To date, in my

charge, he has seen Australia, Hawaii, South Africa, Europe, America and Canada."

It was while they were in San Francisco on their latest travels that Miss Mukle and her "Monty" were compared to Domenichino's celebrated picture, Saint with a Bass Viol, in the Museum of the Vatican, in Rome.

Among the novelties to American audiences which Miss Mukle will present at her recital is Frank Bridge's sonata in two movements for 'cello and piano. A feature of its performance will be James Friskin's participation at the piano. Frank Bridge is an English composer, about forty years old, a conductor and viola player, one of the professors at the Royal College of Music in London. His chief work in composition has been done in chamber music. During their tour here this fall, the members of the London String Quartet played one of his quartets at the Pittsfield Festival, where it was received with much appreciation. His string sextet, recently published, ranks high among contemporary chamber music works. The 'cello and piano sonata which Miss Mukle is to present was given its second performance in London last spring by her and Anne Mukle.

Purcell Warren is another English composer to be represented on the program. He was a native of Leamington. Studying at the London College of Music, he gained a scholarship in violin. He early showed a talent for composition and took up the study of it with Thomas Dunhill. He was still a student when he wrote the five short pieces which Miss Mukle will play. A string quartet and some smaller pieces, written at the same time, are still unpublished. When the war broke out, he gave up his scholarship and joined the army, in which he won his commission in 1915. Proceeding to France in 1916, he saw much severe fighting and was reported missing on July 4 of that year. Nothing has since been heard of him, and it must be assumed that he met his death in action on that date. He was but twenty-one years of age.

Patterson-Mukle-Schofield Concert Pleases Reading

READING, PA., Nov. 24.—A joint recital was given by Idelle Patterson, soprano; May Mukle, 'cellist, and Edgar Schofield, baritone, at the Rajah Thea-



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ter here last evening. This was the third subscription concert given under the direction of George D. Haage this season. Ruth Emerson was at the piano for Miss Patterson and Mr. Schofield, each of whom offered arias as well as songs by American and foreign composers. Miss Mukle had Lawrence Schaffler as her pianistic aide in numbers by Schubert, Frank Bridge and others.

Emily Harford in Recital with Bispham

The full season which has been booked for Emily Harford, pianist and accompanist, has included appearances with David Bispham at the Century Club of Amsterdam, N. Y., and at the Convocation of the University of the State of New York, Albany, N. Y. Another recital at which Miss Harford played solos as well as accompaniments was that of Mary Buttorff, soprano, at Blair Academy, Blairstown, N. J. She will play again for Mr. Bispham at Schenectady, N. Y., on Dec. 14, and will accompany John Finnegan at his Aeolian Hall recital.

Anna Fitzu Sings for Mundell Club of Brooklyn

BROOKLYN, Dec. 2.—The first Mundell Morning Musicales was given at the Hotel Bossert, Brooklyn, Anna Fitzu, soprano, offered several groups of songs and the aria, "Vissi d'Arte." She responded to the enthusiasm of her audience with numerous encores. Assisting also in the program were Rudolph Bocho, violinist, and Gladys Niedner.

A. T. S.

Salvi Plays Re-engagement in Reading, Pa.

READING, PA., Nov. 20.—Alberto Salvi, harpist, made his re-appearance in Reading as the second offering on the Haage course, playing to an audience in the Rajah Theater, which filled the stage as well as the auditorium. Josef Stopak, violinist; Marie Sundelius, soprano; Ethel Newcomb, pianist, and Hans Kronold, 'cellist, are announced as soloists with the Reading Symphony for this season.

W. H.

Miss Macbeth Delights New Bedford Audience

NEW BEDFORD, MASS., Dec. 2.—Florence Macbeth of the Chicago Opera Company gave a delightful recital in the High School auditorium on the evening of Nov. 16. In spite of a heavy rain-storm she had a large and applause audience.

A. H. K.

Gray-Lhevinnes Score in Cheyenne, Wyo.

CHEYENNE, WYO., Dec. 2. — When Mrs. Archer Meyring arranged for an artists' course, to open with a concert by the Gray-Lhevinnes and to include Schumann Heink among its other stars, she was told that she could never meet the expenses. The capacity house which greeted the Gray-Lhevinne concert last night at the Princess Theater was ample refutation for this pessimistic talk. The players swept their audience from pathos to laughter with their informal program. Mme. Gray-Lhevinne's prefatory remarks and violin playing were much enjoyed, and Mischa Lhevinne did superb work at the piano.

Frances Pelton-Jones Concludes Tour

Frances Pelton-Jones, harpsichordist, has just returned from a tour of several Western States. She opened her season at Colgate University, Hamilton, N. Y. After appearing at a private musicale in Chicago, she proceeded to Minnesota, where she appeared in Faribault and St. Paul. Her recital in Salina, Kan., was the opening event of a series of Recitals Intimes. Another interesting date was at Bethany College, Lindsborg, Kan., where Miss Pelton-Jones had to play six or eight encores. Several return dates have been booked for her spring tour.

Harold Land Appears with Rubinstein Club

Through a regrettable oversight, the name of the baritone, Harold Land, was omitted in the article which appeared in the Fall Issue of MUSICAL AMERICA, telling of the artists under the management of Antonia Sawyer, Inc. Mr. Land appeared on Nov. 20 at the Waldorf-Astoria with the Rubinstein Club and has been booked for many other appearances by Mrs. Sawyer.

Havens Trio in Fall River, Mass.

FALL RIVER, MASS., Dec. 3. — The Havens Trio appeared before a capacity audience under the management of O. Elton Borden on Nov. 14, playing standard trio and solo numbers.



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PAVLOWA IN CANTON, OHIO

Detroit Symphony Omits Concert—Marine Band Heard by Large Audiences

CANTON, OHIO, Nov. 29.—Mme. Anna Pavlova and her Ballet Russe appeared here on Thanksgiving Day before two audiences. Her program was made up of an Egyptian ballet, a set of dances called "Chopiana" and many short dances of different character. The dance that created the greatest sensation was a Russian dance given by Pavlova and Stepanoff. Guy Clemmitt was the local manager.

The Detroit Symphony gave a concert here on last Wednesday. It also had intended giving another one on Friday night, but the manager, G. A. Lundy, received a telegram from the orchestra management stating that Mr. Gabriłowitch was indisposed and would be unable to appear.

The United States Marine Band appeared here last week under the auspices of Ralph D. Smith of the Musical Arts Society. Captain William H. Santelmann was the conductor. R. L. M.

Orchestras Engage Myrna Sharlow

Myrna Sharlow, soprano, who is booked for a transcontinental tour of 100 concerts this coming season, has appearances with a large number of orchestras. She appears with the Minneapolis Symphony Orchestra at Orchestra Hall, Chicago, on the evening of Feb. 8; with this same orchestra at Minneapolis on Dec. 19; with the New York Philharmonic Orchestra at Evansville, Ind., on the evening of April 7, and with the Symphony Orchestra on Dec. 26. She recently made her appearance with the National Symphony Orchestra.



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Giuseppe De Luca Woos a Statue à la "Pygmalion"



Photo Bain News Service

Giuseppe De Luca of the Metropolitan at an Impromptu Rehearsal

GIUSEPPE DE LUCA wants to play the rôle of *Pygmalion*, as he thinks it would be an interesting human experience to bring a statue to life. Unfortunately, however, there is no opera about that clever sculptor, but the baritone, in order to be abreast of any emergency, and in case an opera *should* be written on the story, is seen herewith, practising the gentle art of humanizing unresponsive metal, or, it may be, stone.

Kansas Hears Frances Pelton-Jones in Program of Five Centuries

SALINA, KANSAS, Nov. 15.—Frances Pelton-Jones, harpsichordist, made her first appearance in this State at the Palace Theater as the first number of Mrs. Shipman's Matinée Musicales, presenting music of five centuries. She was assisted by Cara Jean Dick, soprano, of Hutchinson, and Eula Brown, accompanist. Miss Jones also played at Bethany College in Lindsborg. Her talks as well as her programs were both interesting and instructive. V. B. S.

Capital Enjoys Mary Garden Concert

WASHINGTON, D. C., Dec. 2.—Mary Garden, soprano, was presented in concert by Mrs. Wilson Greene, on Nov. 12, in a program of much color and variety. The singer was assisted by Gutia Casini, 'cellist, and Isaac Van Grove, accompanist. W. H.

Newark's New Theater to Exploit City's Local Talent

NEWARK, N. J., Nov. 20.—Frank Smith, directing manager, and George H. Morgenroth, musical director of the city's newest motion picture theater, the Rialto, have evolved a plan for bringing

before the public worthy local musicians whose art is particularly meritorious. Each Saturday morning hearings are held and those singers whose performances are found worthy of public recognition are placed on the Rialto list to be heard in the week's program as soon as possible. P. G.

Kansans Hear Anna Case in Recital at Concordia, Kan.

CONCORDIA, KAN., Nov. 13.—Anna Case was heard in recital at the Grand Theater on Nov. 5, her program including Italian, Swedish, French and a group of English songs. Many encores were given, for most of which Miss Case played her own accompaniments. Bethune Grigor, a newcomer to Central Kansas, was the accompanist. V. B. S.

Mrs. Davis Gives Kramer Program at Her Hannibal (Mo.) Studio

HANNIBAL, MO., Dec. 3.—Sixth in the "Series of Master Composers of America" was the A. Walter Kramer program at the studio of Mrs. John Davis, voice teacher. Eleanor Davis, soprano, contributed a biographical sketch of the composer and the songs, "In Dreams" and "The Last Hour," and the cycle, "At the Zoo." Other songs were

"Allah," sung by S. G. Butler; "Christmas Carol," sung by Kathryn Johnston; "Dark and Wondrous Night," sung by Dorothy Dudley; "There Is a Garden in Her Face," sung by Ileta Ward; "For a Dream's Sake," sung by Elizabeth Raymond, and "A Sigh," sung by Russel Newberry. Piano numbers were played by Mary Ruth Hicks ("When the Sun's Gone Down"), Pauline Dingle (Intermezzo, Op. 40, No. 1), and Elizabeth Raymond (Three Preludes). Irene Senliff and Esther Raymond respectively played the violin works, "In Elizabethan Days" and "Intermezzo Arabe." The accompanists were Mrs. Davis and Mrs. S. W. Raymond.

New York Chamber Music Society Visits Portland, Me.

PORTLAND, ME., Nov. 28.—The third concert of the Municipal Series, given on Thanksgiving night, proved to be one of the most delightful. After an opening organ solo by Dr. Irvin J. Morgan, municipal organist, a program was contributed by the New York Chamber Music Society, items by Dvorak, Brahms, Wolf-Ferrari, Goossens and Percy Grainger being played. A. B.

Hempel and Assisting Artists Warmly Received in Worcester, Mass.

WORCESTER, MASS., Nov. 20.—Frieda Hempel, soprano; Mario Laurenti, baritone; August Rodeman, flautist, with Coenraad V. Bos and N. Val Peavey, accompanists, gave the first concert of the Ellis series. The splendid work of the artists roused much enthusiasm. T. C. L.

F. X. Arens Opens Studio in San Diego

SAN DIEGO, CAL., Dec. 2.—F. X. Arens, prominent New York vocal teacher, who has just arrived from Portland, Ore., recently opened a studio here. Mr. Arens has just completed a course of instruction in the northern city, and will begin his second course in this city. He will be assisted by his pupil, Carl Morris, baritone. W. F. R.

SAN DIEGO SYMPHONY BOW

Noon-Hour Concert Opens Series of New Organization

SAN DIEGO, CAL., Dec. 1.—The San Diego Symphony, made up of about fifty of our best local musicians, made its initial appearance at the Spreckles Theater on Nov. 27. While its work did not show exceptional finish it is expected that the orchestra will appear to much better advantage in its next concert in December. The concert, which was well attended was given at the noon hour, thus allowing all musicians to play without interfering with their other work and also enabling the business men who have largely supported this organization to attend.

The feature number on the program was the "New World" symphony by Dvorak. W. F. R.

London String Quartet Gives Extra Concert in Cleveland

CLEVELAND, OHIO, Dec. 3.—The London String Quartet played to a crowded house here recently. After the concert the artists were asked if they would appear the following evening at the home of a leading music-patron. It was rather a problem, as they are on their way to the Hawaiian Islands, and their transportation accommodations had been arranged for all across the continent. The matter was arranged satisfactorily, however, and they appeared in private musicale the next evening.

Harold Bauer Gains New Admirers at First New Britain Recital

NEW BRITAIN, CONN., Dec. 3.—Harold Bauer, pianist, came to New Britain under the auspices of the New Britain Musical Club at Fox's Theater. A capacity house greeted the pianist on this his first appearance in New Britain, and he won many admirers by his masterful technique and interpretative ability. F. L. E.



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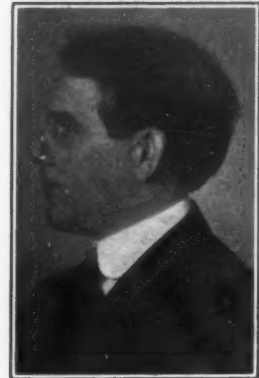
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A New American Pianoforte Trio

American composer, men like Elliot T. Griffis, Richard P. Hammond, Mortimer Wilson—we are moved to the consideration by the last-named composer's Trio in G Minor (*Composers' Music Corporation*)—by the aforementioned com-



Mortimer Wilson

pany, deserving of appreciation. Mr. Wilson's Trio Op. 15, for violin, cello and piano, is a work of mature inspiration, of sustained imaginative power, that deserves a warm welcome from players of chamber music. It is written in the customary four movements, beginning with a broad *Allegro moderato* with strong, speaking themes, developed in a multiplicity of rhythmic effects which give it a glorious quality of movement and freedom of expression. The *Quasi allegretto* which follows is a most expressive and fascinating example of Mr. Wilson's involute yet always musicianly employ of syncopation as a factor in musical continuity of interest. The little Scherzo, with its trio à la Beethoven, is delightful; and the stirring *Allegro risoluto*, with its energetic themes, its sonorous working-out, its noticeable qualities of individual imaginative appeal, is on a par with the other movements in every respect. Mr. Wilson's Trio in G Minor is unquestionably one of the finest works by an American composer which his publishers have put forth, a real addition to the literature of its form.

Songs by American Women Composers

Fay Foster, Mana-Zucca, Rosalie Housman and Mary Turner Salter are represented by some new songs (*John Church Company*) which have just appeared. They offer considerable variety in style and subject. Fay Foster's "The Voyager" is a fine dramatic conception of a Richard Watson Gilder poem, with the big climax in which the composer delights. Mana-Zucca has to her credit a lilting little Irish ballad, "The Top o' the Mornin'," and a more serious and expressive "Invocation," both songs appearing for high, medium and low voice. Rosalie Housman's "Tidals" is a delicate, poetic sea-mood, whose charm lies in its sincerity and songfulness, the heightened flavor it lends Cale Young Rice's poem. Mary Turner Salter has been variously inspired: her "Boat Song," the lovely little "My Secret," are happy exploitations of the musically tender. "We Two," an effective love-song with a medial climax; while "The Moth" is a fanciful, fluttering variant of the butterfly motive in song, charmingly done; and "Love's Armor," one of those jubilant, dramatic melodies which the composer writes so well. All are issued for high and low voice.

For the Organ and the Piano Keyboard

Roy S. Stoughton, a young American composer whose many picturesque organ compositions are winning increasing recognition, has written "A Cyprian Idyl," and "By the Waters of Babylon," and John Hermann Loud a "Dominus Regnavit" (*White-Smith Music Publishing Co.*) for organ; while the same publishers put forth for the

piano keyboard James Spencer's "A Dancer from China," and Valsette. The "Cyprian Idyl" is a very appealing bit of Levantine color, short but melodically expressive. "By the Waters of Babylon," dedicated to Clarence Eddy, is dramatic, its more tensely declamatory section set in an introductory and concluding pastorale movement of real charm. The "Dominus Regnavit" is a spirited grand chorus. All three numbers would do credit to the recital program.

A Ballad One Cannot Help Liking

Too many ballads are obviously made. "You" (*B. F. Wood Music Co.*) by Arthur Cleveland Morse, seems to have that quality of the genuine, the spontaneous, which makes more direct melody legitimately enjoyable. Its composer has given it just those happy touches in modulation and presentment which bespeak the skilled musician, and lend a charm to even the more primitive forms of musical biology. Incidentally, the text, by Albert Morse, is a good ballad lyric.

Annabel Morris Buchanan Writes Three Good Songs

"Come," "Pansies" and "Peace" by Annabel Morris Buchanan (*H. W. Gray Co.*) are all three songs worth knowing. Their melody-lines are expressive, their mood is spontaneous, and they are naturally singable. "Pansies," a James Whitcomb Riley setting, is especially attractive.

Dedicated to Rosa Ponselle

"Banished" by Frederick W. Vanderpool (*M. Witmark & Sons*) seems to mark a departure from its composer's usual style. It is two pages long, written with nice expression, and an interestingly framed harmonization.

For the Pianoforte Beginner

"Tone Pictures for Beginners in Piano," by Otto Ortmann (*G. Fred Kranz Music Co.*) is an attractive little collection for the very beginner in piano, printed with extra large notes, and meant to develop the pupil's imagination, and lead him to "think and feel in tones" from the start.

Some Poems of Childhood's Sunny Day

Harold Vincent Milligan, in setting Anna Bird Stewart's "Sunny Days of Childhood" (*Arthur P. Schmidt Co.*) has written five really charming songs which every child of larger growth who can sing should know. "The Caged Bird," "Wash-Day," "Growing," "At Dusk," are delightful, and best of all, perhaps, is "Wishes" (With Apologies to Siegfried, Brunhilde and Mr. Wagner) in which Mr. Milligan employs Wagnerian motives with the most humorous effect. The collection is eminently worth possessing.

Making Things Pleasant for Budding Pianists

Frances Terry's "The Camp in the Pines," John Orth's "Ha-Ha!" Susan Schmitt's "Song Tunes" for piano solo, and Helen L. Cramm's "Keyboard Kinks," for piano four-hands, (*Boston Music Co.*) are all collections intended to make the budding pianist's steps along the road to progress as pleasant as possible. All four collections are excellent. "The Camp in the Pines" offer five miniatures with an attractive Boy Scout appeal, musically; the cheerful little "Song Tunes" are for easy sight-reading and kindergarten use, and the interlinear words are for the children to memorize and sing. "Ha-Ha!" as its title indicates, includes ten numbers, all jovial in character, for second grade, with one or two, such as "Air Castles" or

"Nimble Hornpipe" for third; while "Keyboard Kinks" adds jolly rhymes to the attraction of ten melodious pieces for four-hand playing. The entire group of collections is one of exceptional merit for its purpose.

Songs by an English Ballad Composer

Dorothy Forster is the composer of four graceful, lushly melodious English ballads, "Come—for it's June," "A Little Home with You," "Garden of Summer," and "A Wild, Wild Rose" (*Sam Fox Pub. Co.*) Unless we mistake, the first has already been reviewed in these columns. The others are just as excellent of their type, very melodious, singable and voicing a direct appeal. All are issued in most artistic form and in three keys.

Russians, as Daniel Gregory Mason Sees Them

Daniel Gregory Mason's "Russians" (*G. Schirmer*), a cycle of five individual songs for baritone voice, to Witter Bynner's poems, dedicated to Reinald Werrenrath, represents a notably fine achievement in serious song. In the dramatic "A Prophet," for instance, the



Daniel G. Mason

composer has caught the very thrill of Bynner's bitter lines, as in "A Concertina-Player," with its clever programmatic accompaniment, his broken and expressive melody gives us the savagely jovial pathos of the text. "A Boy" is purely lyric and charmingly so; and the expressive and honestly emotional quality of "A Revolutionary" is only enhanced by its rich accompanimental background. "The Drunkard" is perhaps the most powerful song of the group, and might well be presented with Arnold Bax's "In a Vodka-Shop" as an instrumental prelude. Mr. Mason has every reason to feel proud of his cycle.

Casella Cadenzas to Mozart Concertos

Speaking off-hand, Alfredo Casella, whose two "Cadenzas for Mozart's Concerto in D Minor, No. 20" (*J. & W. Chester*) have just come to hand, would not have seemed the ideal man to write them. Yet though the cadenza for the finale presents chromatics which Mozart might have questioned, that for the first movement is rich, brilliant and altogether in keeping with the Mozartean scheme of things.

The Belle of the Ball: A Cycle

"The Belle of the Ball" (*J. H. Larway*), by Herbert Oliver, is an operetta-cycle for five voices, with text by Edward Teschemacher, which may be summed up as a score of some ninety-six pages of pleasing and relatively unimportant music.

Impressions of a Norse Summer

In his "Summer in Norway" (*Arthur P. Schmidt Co.*) Trygve Torjussen has set down four colorful, not difficult and attractively pianistic impressions of a Norwegian summer. "Hymn to the Mountains," "March of the Norsemen," "The Deserted Hut" and "The Forest Brook" are all nicely contrasted and should please.

Two Songs by Eugene Murdock

"My True Love Lies Asleep" and "O Have You Blessed" (*Carl Fischer*), settings of poems by Reese and Henley respectively, by Eugene C. Murdock, are two songs which might well repay the attention of serious singers. They have a natural, flowing song-line and are expressive to a degree, with beautifully wrought accompaniments. Both songs are published for high and for low voice.

Glad Tidings for the Violinist

Eight new original compositions and transcriptions by various composers which have just appeared (*Oliver Ditson Co.*) should make many a violinist happy. The original pieces are a brilliant, taking, and not at all easy "Harlequin," by Karl Rissland, dedicated to Mischa Elman; and a

new edition of Paganini's famous "Witches' Dance," which Mr. Rissland has edited; as well as a most ingratiating lyric number, "In the Garden," not too hard, by Camille Zwecker. The transcriptions are all made by Karl Rissland. Some, such as the "Largo" from Dvorák's "New World" symphony, Schubert's second "Rosamonde" entr'acte, and the Rubinstein "Melody in F," are already known in string arrangements. On the other hand, Meyer-Helmund's "Maiden's Caprice," with an effective interpolated cadenza, and a delightful old Italian Minuetto in B Flat by Giovanni Bolzoni, should have the added charm of novelty for the violinist.

A Sacred Song by Geoffrey O'Hara

"The Living God" (*Huntzinger & Dillworth*) by Geoffrey O'Hara, has a text by Gordon Johnstone which gives the composer an excellent chance to combine the dramatic with the lyric in a sacred song, and to rise to a fine climax at the end. It is a very singable, effective and adequate presentation of the text idea, and has been put forth for high, medium and low voice.

Piano Echoes from Iberia

"Spanish Composers" (*Boston Music Co.*) an album of ten piano pieces by Iberian composers, contains numbers worth any pianist's knowing. Granados, represented by a melodious Romanza, and Albeniz, by a "Nochecita" (Twilight), in the style of a habanera, are the outstanding names. The more interest, because of that very reason perhaps, attaches to compositions by such lesser-known composers of Spain as Moreau ("Chanson Dansée"); Manzanares (Oriental), which might have been written by the fountains of the Alhambra; Noguera ("Danse Triste"); Hernandez, Gomez and Cabanas, who contribute, respectively, a Tango, Habanera and Minuet, and to Castro, who has written the charming "Valse Intime," and the Del Valle of the "Cancion." It is all music which, if light and graceful rather than profound, is colorful and characteristic, and within the reach of the average player. Henry Clough-Leighter has edited the volume with his usual musicianly care.

Piano Sketches Limned by an Artist Hand

G. Ackley Brower's "Trois Esquisses," Op. 6 (*Composers' Music Corporation*) are three piano sketches set down with the bold, imaginative strokes of the artist musician. They are mood-pictures for which the player may supply his own program, and the imaginative charm of the first, a *Lento non troppo*, the wistful poesy of the succeeding *Poco sostenuto*, and the expressive and varied power of the concluding *Lento*, cannot help but appeal strongly to the pianist who reacts to sincere and beautiful development of creative moods. There is no reason why these lovely little fancies should not become widely known, for they are no more difficult to play than the shorter MacDowell numbers.

A Song of Little Boy Blue

Florence Golson, in her charming "Little Boy Blue" (*Willis Music Co.*), a dainty, infinitely melodious song-setting of the old nursery rhyme, which is sung by Dan Beddoe, makes clever use of the horn which calls the sheep and the cows, in her tuneful song-phrases, while the accompaniment carries its echo. It is one of those graceful little songs which are as effective as they are singable.

F. H. M.

NEW MUSIC RECEIVED

Songs

"Light and Shade," "Blackbird Love." By Cecil Baumer. "The Country for Me." By Samuel Mann (*J. H. Larway*). "Dawn." By Helen Fothergill (*Enoch & Sons*). "There's a Little Old Cabin." By Percy Colson (*Bosworth & Co., Ltd.*).

Anthems for Mixed Voices

"Light of the World, Our Way Shines Bright." By Louis Adolphe Coerne. "Come to the Manger." Christmas Carol-Anthem. By Cedric W. Lemont. "The Dayspring from on High." Christmas Anthem. By Myles B. Foster (*Oliver Ditson Co.*).

Anthems for Women's Voices

"Light of the World, Our Way Shines Bright." By Louis Adolphe Coerne. "The Song the Angels Sang." Christmas Anthem. By Louis Adolphe Coerne. "O Pray for the Peace of Jerusalem." By William Reed (*Oliver Ditson Co.*).

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Pianist and Teacher Says Audiences Have Passed Emotional Stage and Demand Higher Standards—Pupils of To-day Far More Serious Than Those of Twenty Years Ago—Increase in Amount of Orchestral Music Shows Advance in Education—The Change in Our Piano Recitals

By Harriet Salant

"AN interview! Impossible!" exclaimed Paolo Gallico in his charming English with its foreign accent now almost imperceptible after twenty years' residence in this country. Cordial he was as usual, but quite emphatic in his refusal.

"Please be merciful! I have been teaching all day!" Things looked dark for a moment, but Mr. Gallico is always amenable to reason. I suggested a walk. "Splendid idea. Take me out for a walk" was the answer. My victim seized his felt hat and cane, and off we went to Riverside Park.

We were discussing the week's concerts and in the course of our conversation touched upon audiences in general and New York audiences in particular.

"How would you contrast the audiences of to-day with those of twenty years ago?" I asked.

"The audiences of twenty years ago were more emotional, more easily stirred. Now they have ceased to wonder. Their attitude is a more critical one. They are still enthusiastic but demand more.

The standards have become higher. The people have become educated musically. Formerly audiences consisted principally of artists and music students and those who considered it their fashionable duty to attend concerts. To be sure there were music lovers among non-artists but not so many as we have to-day. Nowadays one sees all sorts and conditions of people at concerts. Love of music—good music is spreading to all classes. The mechanical instruments, the victrola and player-piano have helped considerably in producing far-reaching results along these lines. Scarcely a home is without either of these mechanical devices.

Advance in Education

"The education of the people is also due in great part to the advancement in the musical education of children. There is a vast difference between pupils of to-day and those of twenty years ago. The pupil of to-day is on the whole more serious, more receptive. The teaching of music has undergone such revolutionary, or rather evolutionary changes. Teachers have become more analytic, have introduced psychology into their methods of teaching."

I was very much interested to know in which field of musical life Mr. Gallico had observed the most rapid stride.

"In the orchestral field undoubtedly. When I first came to this country New York boasted of only two orchestras, the Philharmonic and the New York Symphony. Now, in addition to three permanent organizations, such as these two and the National Symphony, we have four visiting orchestras. The fact that there is a demand even for summer concerts shows how eager New York has become for orchestral music. The people have been educated up to it," he repeated, "we may boil it all down to that."

Mr. Gallico went on to discuss American music.

"American music is, of course, in its infancy. The reason that it has failed to be characteristically American is due to the fact that America began where Europe left off. We have been accustomed to ready-made music imported from Europe. Naturally American composers are deeply imbued with European influences."

"How about piano recitals. Have they changed radically within the last two decades?"



Paolo Gallico, New York Pianist and Teacher

"Yes, virtuoso playing for its own sake has been relegated to the past. Technique is taken for granted. More is expected of the pianist to-day in the way of true musicianship rather than acrobatic feats on the keyboard. However, such is not the case in New York only. The standards of pianoforte playing have changed all over the musical world. Programs are not quite the same as they were years ago. A piano recital opened with Bach, followed by a Beethoven sonata, some Chopin and ended with Liszt. Now artists offer less conventional programs."

GALLI-CURCI SINGS IN "NEW" WILMINGTON HALL

2000 Gather to Hear Prima Donna in Auditorium "Discovered" by Impresario

WILMINGTON, DEL., Dec. 1.—Before an audience of 2000, Amelita Galli-Curci recently scored a triumph surpassing any in Wilmington. Until this season Wilmington has been without a hall for musical offerings on a large scale. Then Mrs. Wilson-Greene, of Washington, "discovered" the Auditorium. This structure was built years ago as a roller skating rink. After the roller craze it was used as a steam laundry, then during the world war as a branch office by the DuPont company. The DuPonts sold it to its present owners who transformed it into a dance hall. Mrs. Greene leased it, brought 2000 wooden chairs from Philadelphia, and Galli-Curci sang to a crowded house.

Manuel Berenguer provided flute obbligatos for several numbers and played a solo number. Homer Samuels provided splendid piano accompaniment.

Encouraged by the success of the concert, Mrs. Wilson-Greene announced she

would present Fritz Kreisler, Rachmaninoff and Geraldine Farrar in the Auditorium later this season. T. H.

WILMINGTON, Del., Nov. 22.—With Margaret Matzenauer as soloist, the Philadelphia Symphony to-night opened its sixteenth consecutive season here.

Matzenauer, singing "The Letter Scene" from "Eugene Onegin," by Tchaikovsky, and "The Love Death" from "Tristan," by Wagner, accompanied by the orchestra, more than outdid advance notices. Better testimony to her voice and art could not be asked than the solid rounds of applause which the audience gave her.

The orchestra offered Beethoven's Fifth, and Prelude to the "Love Death." T. H.

Florence Nelson Returning from Tour

One of the things for which Florence Nelson, soprano, will give thanks on the great American holiday is her return to New York from a tour which has called for constant appearances. It has, of course, been successful or it would not have included so many engagements. But its greatest successes were won by the artist's singing of Vanderpool's "Values" and "Ma Little Sunflower." Wherever she used this composer's "Smilin' Through" she had to repeat it.

WELCOME EXTENDED TO NEW NASHVILLE FORCES

Orchestra Organized Last Spring Gives First Program—Recital by Romaine and Levitzki

NASHVILLE, TENN., Dec. 1.—The Nashville Symphony, which was organized last spring, gave its opening concert of the season with Myrna Sharlow as soloist. The large Ryman Auditorium was filled on Sunday afternoon with subscribers for the five concerts and with music-lovers to whom the remainder of the tickets had been given. Under the leadership of F. Arthur Henkel, the orchestra, which is made up entirely of local players, performed Goldmark's "Sakuntala" Overture, MacDowell's "Love Song" and "Legend" from the "Indian Suite," Hadley's "Atonement of Pan," and Herbert's "American Fantasie." All of these were admirably played and won the whole-hearted applause of the audience. Miss Sharlow sang very pleasingly the "Pagliacci" Bird Song, and air from "Masked Ball," and a group of songs.

Margaret Romaine gave an enjoyable program at Ward-Belmont. Her voice has sweetness and is very brilliant in the upper register. Charles Lurvey was the capable accompanist.

Mischa Levitzki gave a recital at Ward-Belmont and repeated the triumph he won at his appearance here last February.

Lada made such a favorable impression with her artistic dancing that she was re-engaged for another performance later in the season. A. S. W.

Scott Well Received in Boston Recital

BOSTON, MASS., Nov. 22.—Cyril Scott, composer and pianist, gave a recital in

Jordan Hall last night. It was his first appearance in Boston. There was much to enjoy in the recital; much to confirm the opinion that Mr. Scott was endowed by nature with poetic fancy and that his acquirements are many and solid. The large audience was enthusiastic. J. T.

Indianapolis Hears Maurice Dambois in Dual Role

INDIANAPOLIS, IND., Nov. 20.—Maurice Dambois, 'cellist and pianist, shared a program with the Duo-Art reproducing piano at the Murat Theater before a large audience. A Russian program arranged by Mrs. G. O. Friermood was the feature of the meeting of the Matinée Musicale. Compositions for piano, voice and violin were presented by the following members: Mrs. Louise G. George, Mrs. Everett Johnson, Mrs. Ila Friermood, Mrs. Mary Bush, Mrs. S. K. Ruick, Ella Schroeder, Hansi Humphrey and Dorothy Knight and P. Marinus Paulsen, pianist. P. S.

High School Bands to the Fore in Birmingham, Ala.

BIRMINGHAM, ALA., Nov. 20.—The work of Arthur Sewell and Leta Kitts in organizing bands in the high schools three years ago, is beginning to bear fruit, and the various bands, separately and together, have won approval at a number of public functions, and the work has been recently extended to the elementary schools. The high school bands are under the direction of S. A. Reynolds, and Harry Gottheimer has charge of the elementary school bands. A chorus of forty voices, under the direction of Fred L. Grambs, gave a performance of Sullivan's "Martyr of Antioch" at the First Christian Church on Nov. 14, having the assistance of an orchestra and the organ. S. G. B.

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JULIA ALLEN

Prima Donna Soprano

New York World—One of the most interesting features of the performance of "Rigoletto" was the impersonation of the important rôle of "Gilda" by Miss Julia Allen, an American girl, who, besides possessing a beautiful, highly trained voice, is charming in manner and appearance.

New York Tribune—Enthusiasm as spontaneous and earnest as that which is certain to greet Mme. Sembrich or Mme. Tetrazzini was given Miss Julia Allen last night, when she sang the "title rôle" in Donizetti's "Lucia di Lammermoor."

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DETROIT QUARTET IN INSPIRED PROGRAM

Reorganized Forces Reveal Flawless Ensemble—Hear Visiting Orchestra

DETROIT, Dec. 1.—The Chamber Music Society on Nov. 29 introduced one of the finest quartets ever heard in this city, the reorganized Detroit Symphony String Quartet. This group is composed of Ilya Schkolnik, William Grafing King, violinists; Herman Kolodkin, violist, and Philipp Abbas, 'cellist, and their combined efforts on Monday evening were greeted with an ovation which has not been exceeded in Detroit this season. Their work was characterized by a polish, an almost flawless ensemble and a perfect blend of tone. The Beethoven Quartet, No. 4, was played with rare skill. The program was unusually attractive. By way of variety, a serenade by Wolf was included, the program closing with a Grieg Quartet, No. 27. Temple Beth-El rang with the applause of the audience and the four artists were recalled countless times. The concert was one of the real artistic achievements of the season.

The vast spaces of Arcadia Auditorium were almost completely filled on Tuesday evening, Nov. 23, when Frieda Hempel returned to Detroit, after an absence of two seasons. Tempestuous applause greeted her entrance and continued throughout the evening. Miss Hempel sang under the handicap of a

cold but in all other respects proved the consummate artist of yore.

August Rodeman, flautist, assisted the singer in two ornate arias. Coenraad Bos contributed a group of solos and exemplary accompaniments.

On Tuesday evening, Nov. 23, Eugene Ysaye presented a program which contained three modern orchestral numbers, all new to Detroit. The novelties were a Schmitt suite, "La Tragedie de Salome," d'Indy's entr'acte from "Fervaal" and a "Fantasie upon a Walloon Popular Theme," Op. 13, by Th. Ysaye. The orchestra played well and Ysaye conducted in his ablest manner, but the fact remains that the three "newcomers" were not received with unalloyed cordiality. The Cincinnati Symphony Orchestra and Ysaye, its distinguished conductor, are immensely popular in Detroit.

The concert given by the Detroit Symphony on Sunday afternoon, Nov. 28, was presented before an audience which completely filled Orchestra Hall. Gabrilowitsch conducted and Alfred Mirovitch, a Russian pianist new to Detroit, appeared as soloist, playing the D Minor Concerto of Rubinstein. Mirovitch was warmly applauded and recalled to the stage several times. Gabrilowitsch conducted in his usual commanding style and the orchestra acquitted itself nobly.

On Monday evening, Nov. 29, Louis Graveure gave a recital before a capacity audience in the Woodward Avenue Methodist Church. Eduard Gendron assisted as accompanist and contributed a group of solos. M. McD.

lowing night Miss Zarad sang to an audience of 600 women at St. Mary's College, also in this city. This was her second recital in that college within one month. Contracts were immediately signed for her to return to the University of Notre Dame next year and for another recital at St. Mary's College.

NOTED ARTISTS IN SAN JOSE

Lhevinne, Gentle and Kajetan Attl Heard in Recitals

SAN JOSE, CAL., Nov. 24.—Josef Lhevinne gave a program of works by Schumann, Beethoven, Chopin, Liszt and Rubinstein at the Pacific Conservatory on Monday night. A large audience manifested appreciation and several encore numbers were added.

Alice Gentle, mezzo-soprano, and Kajetan Attl, harpist, raised the "standing room only" sign at the Normal Assembly Hall Friday night. The program was attractive and Miss Gentle's dramatic interpretations were greatly enjoyed. This was the third concert in the Colbert series.

An excellent company, presented by Ralph Dunbar, sang "Robin Hood" at the Victory Theater to two capacity audiences last week. Fine singing, acting, the male chorus and the conducting of May Valentine made the performances noteworthy.

"American Music for Strings," interpreted by the California Ladies' String Quartet; Marjory Mackres Fisher, violinist; Mrs. E. P. Cook, pianist; with comments by Miriam Burton, was the program for this morning's meeting of the San Jose Music Study Club. Cecil Burleigh was represented by his "Ascension Sonata" for violin and piano, and ensemble numbers by Busch, Skilton, Frederick P. Search and Alois Reiser, completed the musical program. M. M. F.

Claude Gotthelf Returns from Farrar Tour

Claude Gotthelf, pianist, returned to New York recently after acting as accompanist on the fall concert tour of Geraldine Farrar. Mr. Gotthelf, who was Miss Farrar's accompanist on her tours of 1919 and 1920, was again successful this fall, and has been re-engaged for the prima donna's spring concert tour. He is remaining in New York for the season, devoting himself to accompanying and coaching at his studio, at 55 West Seventy-third Street.

Salvi Charms Binghamton Hearers

BINGHAMTON, N. Y., Nov. 18.—Alberto Salvi, with his wonderful golden harp, first interested, then entertained, and finally completely charmed an audience of more than 1,000 persons in Kalurah Temple last night. The harpist was brought to Binghamton by the Zonta Club, the profits from the recital to go into a fund for the advancement of educational work for a juvenile girls' club. J. A. M.

KREISLER STIRS ST. PAUL

Violinist Receives Popular Ovation— Schubert Club Concert Welcomed

ST. PAUL, MINN., Nov. 30.—Fritz Kreisler found 3000 disciples awaiting his somewhat delayed appearance at the Auditorium on the occasion of his recital under the auspices of Edmund A. Stein. It was a remarkable concert and a popular demonstration marked the occasion. Probably no artist in St. Paul this season, if ever, has reached out so far, has gripped so hard in human appeal.

A joint recital by Frederick Southwick, baritone, and Lota Mundy, violinist, with Mrs. C. D. Robinson at the piano, brought local and visiting artist together before an audience which completely filled Junior Pioneer Hall on the occasion of the fourth recital in the Schubert Club series. The audience was highly gratified by the work of both artists. Mrs. Robinson did fine work at the piano. F. L. C. B.

RECITALS IN KANSAS CITY

Garden, Van der Veer, Miller and Others Offer Concerts

KANSAS CITY, MO., Nov. 30.—One of the most interesting recitals of the season was that of Mary Garden on the Fritschy concert series, Nov. 23, at the Schubert Theater. She was assisted by Gutia Casini, a talented 'cellist, and Isaac Van Grove, pianist.

For the second concert of its series, the Kansas City, Kan., Chamber of Commerce presented Nevača Van der Veer, contralto, and Reed Miller, tenor, on Nov. 16 at the High School.

John Thompson, pianist, gave his annual recital at the Schubert Theater, Nov. 30, for the benefit of the St. Luke's Hospital building fund.

Mrs. Edward MacDowell gave a fine lecture-recital at Drexel Hall the night of Nov. 29.

The New York Grand Opera Company appeared in an operatic concert at the Auditorium, Nov. 30. L. P.

Bowling Green, Ky., Music Teachers Form New Association

BOWLING GREEN, KY., Dec. 2.—Local music teachers have recently organized under the name of the Bowling Green Music Teachers' Association, affiliated with the Kentucky Music Supervisors and Music Teachers Associations. One of the purposes of this organization is for the study of the development of the art of music and another is to take steps for a system of credits in high school for piano lessons under local teachers. W. B. H.

Berta Reviere Booked for Western Tour

Berta Reviere, the soprano, filled an engagement for the Board of Education a week ago Sunday evening, including in her program "Vissi d'arte" from "Tosca" and two groups of songs among them "Realm of Dreams" by Paganucci, which is dedicated to her. Miss Reviere was engaged for a private recital on Nov. 27, and on Dec. 5, she will sing at Ellis Island for the immigrants. She has just been booked for a ten weeks' tour, which will take her to the Far West.

Sophie Braslau Sings at Houston for Scholarship Fund

HOUSTON, TEX., Nov. 24.—Sophie Braslau sang last night in the City Auditorium under the sponsorship of the Axson Club and in aid of a fund for the maintenance of a scholarship in the Rice Institute of this city. The scholarship is to be known as the Ellen Axson Wilson Scholarship. W. H.

Milwaukee Hears Four Noted Artists

MILWAUKEE, WIS., Nov. 20.—One of the most unique concerts ever given in Milwaukee was that of the three pianists, Godowsky, Copeland and Mirovitch and Anna Fitzu, soprano, in conjunction with the Ampico player-piano recently. The concert was under the auspices of Marion Andrews. C. O. S.

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FULL CLEVELAND CALENDAR

Twenty Concerts Appear on Schedule of City's Varied Programs

CLEVELAND, Nov. 30.—Twenty concerts figured upon the list for November. The new Masonic Hall which opened last season has this year tempted managers from outside the city as well as within it to schedule many courses of concerts, most of which have met with fair success in the early season. Only the Ellis concerts have taken place in Grays's Armory, and at last evening's Kreisler recital the program announced that this course will be heard in Masonic Hall next year.

Cleveland assumed metropolitan dimensions last night when 2300 attended the Kreisler recital at the Armory and an equal number crowded the New Masonic Hall for the first Pavlowa appearance in a series of three, the other two to take place to-day, under the local management of G. Bernardi. Bernardi also brought Rosa Raisa with Rimini earlier in the month, with splendid success.

Charles Hackett, with Mishel Piastro, in the Wagner course, managed locally by Brigid Gafney, aroused great enthusiasm in an audience of much smaller dimensions than was deserved by these really splendid artists.

The Chamber Music Society brought the London String Quartet, the Elshuco Trio an duo performances by the Cleveland String Quartet. Josephine Lucchesse, soprano, and Mildred Dilling, harpist, appeared in Masonic Hall under the auspices of the Woman's Club, in an interesting program. Anna Case in a matinee concert of the Fortnightly Musical Club drew an immense audience. A. B.

Sings Vanderpool Songs in Albany

Harold Lindau, the young American tenor, who is being presented to the public this season under the management of Fleck Brothers of New York, recently sang in Albany in concert with Elsa Foerster, soprano. He included in his song groups three by Frederick W. Vanderpool, "That Night," "The Light" and "Nobody Knew."

James Stanley Inaugurates Musical Movement in New Rochelle

NEW ROCHELLE, N. Y., Dec. 3.—Community music will be greatly increased in scope during the winter, as a result of the formation of a new musical organization by prominent residents of New Rochelle. The movement was initiated by a group of women and James

Stanley, bass, and his wife, Eleanor Stark Stanley are actively behind the movement. Mr. Stanley will be the conductor and Mrs. Stanley, accompanist. It is planned to have monthly musicales and two concerts a season at which prominent artists will appear. The affairs will be distinctly of community nature and the co-operation of all residents in the undertaking will be solicited. Mrs. Edmond T. Church is president and other officers include: Mrs. Frank L. Scott, first vice-president; Mrs. Jackson, second vice-president; Marie Bradley, treasurer; Mrs. Emory Thompson, recording secretary; Mrs. George Barker Banks, recording secretary; Mrs. Mitchell, librarian; Mrs. H. T. Johnson, chairman, associate membership; Mrs. Arthur Percy Leon, assistant chairman; Mrs. Florence Rowe, chairman of musicales. F. E. K.

Francesca Zarad Sings for Collegians in Notre Dame, Ind.

NOTRE DAME, IND., Dec. 3.—Francesca Zarad, soprano, sang to an audience of 1800 men at the University of Notre Dame recently. That she succeeded in interesting them is evidenced by the fact that her audience would not leave the auditorium until she had given half a dozen extra numbers. On the fol-

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Democratizing Music Through the Pocket Score

How the Miniature Edition of Symphonic and Chamber Works Is Popularizing Ensemble Music—Ernst Eulenburg and His Accomplishment—Its Application to Student, Choir Singer and Instrumentalist—The Amateur and the Score

By Frederick H. Martens

THE "miniature score" is a commonplace of musical existence in Europe, because the European music-student and music-lover in general takes the study of his art very seriously. Unfortunately, in the United States we fail to grasp what an educational lever, what a music-cultural stimulant, what a medium for increasing the enjoyment and appreciation of music the miniature score is—at least we fail to grasp it in the same degree as they do across the water.

Ernst Eulenburg, who in 1874 had founded the Leipzig music-publishing house which bears his name, acquired the Payne "Miniature Score Edition" in 1892. His share in actually "putting over" in a bigger way this democratic ideal for popularizing the best in music is, if anything, greater than Payne's. Payne practically stopped short at the string quartet, or such extensions of it as are represented by the quintet, sextet or septet. But Eulenburg's horizon was not limited by what some of its devotees insist is the highest and purest form of concerted music. He saw farther afield. Chamber-music, in the final analysis, as its classic exponents conceived it, and even allowing for its more orchestral development by composers like Schönberg, Stravinsky and Bloch, is intimate music, music which was primarily meant for the delight of four or more kindred spirits in the privacy of the home. This, irrespective of the fact that the chamber-music concert, as exemplified by the Kneisels, the Flonzaleys, and others, has become a delightful feature of modern concert-life.

For all its musical purity, all its expressive beauty, the string quartet cannot rise to real symphonic magnitude in thought or expression. In comparison with the quartet the skyline of the symphony is illimitable—and this Eulenburg realized. In order to carry his ideal to a logical conclusion he would have to extend the scope of the publishing plan, and he did.

Eulenburg—while not forgetting his more ambitious plans for the inclusion of the great symphonic works in his edition—completed its chamber-music section, originally confined to chamber-music for the strings only. He added the Tchaikovsky quartets to those of "Papa" Haydn; Beethoven was balanced by Brahms; with Mozart and Spohr were aligned Sir Charles Villiers Stanford, Raff, Volkmann, Sgambati, Jongen, Borodine, Navratil, Grieg and Sibelius, Dvorak, Reger, Smetana. And, side by side, he puts forth the Bach Concertos, the wonderful *concerti grossi* of Handel, and Strauss's Piano Quartet—also the Piano Quartet Op. 25, by our own Stillman-Kelley.

If we stop to consider for a moment the cost of large-size orchestral scores

of the great classic and modern symphonies and symphonic poems—works which it is imperative that the serious student possess—we are better able to grasp what Eulenburg has done in the way of placing the great work of the symphonic and choral repertoires at the personal disposal of all who should and must know them. For, without disparagement of the opportunities for score study offered by the public libraries, as a mere matter of immediate access and convenience, the serious student—aside from the satisfaction of actual ownership—wishes, or ought to wish to have his own scores. Hence, Eulenburg's was a work of popularization in the noblest sense.

Among the symphonists, not only the classic composers, from Haydn to Schumann, are completely represented: Brahms, Bruckner, Dvorak and Tchaikovsky; the symphonic poems of Berlioz, Strauss and Liszt are available at prices that are negligible. The major portion of the great standard repertoire works of the modern symphony orchestra have found their way into this edition, and no professional musician or student can well plead expense as a legitimate excuse for not possessing them. There is the same catholicity of choice in other sections of the "Miniature Score Edition." There are more than seventy complete orchestral scores of Overtures, the composers ranging from Auber, Maillart and Rossini to Brahms, Wagner and Reger.

There is another section of violin and piano concertos—ideal for following at the performances of the great artists, since the interrelation of the solo part and the orchestra is shown in detail, not in a reduction of the orchestra for piano.

Owning Religious Scores

It is clear from the repertoire just described, that no serious student can afford to ignore the opportunities for study development offered. If we take the church or oratorio singer, for instance—especially the church singer, whose ambition looks forward to more than a year-in year-out warbling of saccharine, supposedly devotional melodies, carefully written down to average congregation musical taste, instead of trying to raise its standard—he cannot well do without the small score edition of works such as Bach's "St. Matthew Passion" or Brahms's "German Requiem." True, the authoritative vocal scores of these works now in use are convenient, well-printed, presenting the vocal parts, solo and chorus, in a perfectly satisfactory manner, but—it is impossible for them to supply that ensemble of orchestra and chorus which alone makes such works entirely clear, with regard to their inner cohesion, to the serious student. No singer who aspires really to know and understand Bach's "St. Matthew Passion," whether solo singer or chorus singer, should fail to supplement

his or her vocal score of the work with a complete "miniature score."

And it is not as though in these scores, clarity of engraving had been sacrificed to justify their being called "miniature." Take one of Strauss's intricate instrumental pages, from "Zarathustra" or "Till Eulenspiegel." His intricate and ultra-polyphonic orchestral ensemble is presented with a clearness, a legibility past praise. And it is undeniable that this smaller-score edition carries its message to the brain through the eye more quickly, more succinctly, than does a large sheet-size orchestral edition. It offers a better "bird's-eye view," it is easier to "get," as it were, and this is an important consideration when an actual performance is being followed.

If the church singer, whether soloist or chorister, cannot well dispense with the small scores of the standard oratorios and cantatas to be found in the Eulenburg edition, the orchestra player is even more dependent upon them, especially in the case of modern works, where the interrelation of the strings, the brasses and the percussives is so complex, where the second violins, the violas, the 'celli, have their moments of prominence more or less pronounced, as well as the concertmaster and the first violin, be intimately acquainted with the detail of his individual task. His own part, deprived of its context, cannot be studied thoroughly, and with absolute realization of its relation to the work as a whole. And this applies to the wind player as well. The clarinetist, the bassoonist, the flautist, the oboist, is quite as much in need of score study as his string colleagues. And for such study the "miniature score" is practically the only one available.

For the Students

Then we have the advanced student of harmony, of theory, of counterpoint. Though in our large cities the editions of the scores are to be found in the public libraries, this is not the case in smaller places. At the best, score study in a library has its disadvantages. Ruskin has touched on the advantage of owning one's own books. And, in view of their cheapness, there is literally nothing in the way of the theory student's owning the representative works of symphonic literature—which he must study—in the small score form.

Nor is the church singer, the orchestral player, the chamber-music enthusiast, the student of theory, the only musician who should profit by the study opportunities the small score affords. The advanced student—either violinist or pianist—will find the standard concertos for both instruments largely represented in this edition. Brahms is there as well as Beethoven, Liszt and Tchaikovsky as well as Bach and Spohr. The student, the earnest student, who insists on understanding the work he is to perform as a whole, who refuses to lose one iota of legitimate solo effect, and is not satisfied until he is entirely *au fait* with regard to the relation between his solo part and the orchestral *tutti*, will always study the work in score. And, because of every consideration of convenience and expense he will prefer the "miniature score," and rightly so.

The teacher, too, could use the miniature score oftener than he does, to his own and his pupils' profit. How many violin teachers, for example, when their pupils are studying the Beethoven Romances for violin, bother to point out the interrelation of solo and accompaniment in the original orchestral edition? Or recommend that they acquire a small score of the Romances in order to understand them more perfectly?

There still remains the average music-lover, the intelligent and appreciative listener, who may not play; yet enjoys and enjoys greatly. He, perhaps, would benefit more than any other by a consistent use and study of the "miniature score." He can carry it with him when he attends the symphony concert and, if not at the first hearing of a composition, yet after successive hearings, during which he has followed the music attentively, he will realize that obscurities are cleared away, difficult passages made

plain, his general concept broadened, and his enjoyment increased. Or, if he possess a phonograph or player-piano, he can study most of the great symphonic works, score in hand, before he goes to hear them performed.

As we have implied before, the trouble is that the very existence of the "miniature score" is not sufficiently known in the United States. And it is doubly unfortunate that so valuable an aid to musical popularization—in the broader sense—is overlooked at a time when music in America is coming into her own as never before.

How is such a condition to be remedied? As regards the individual student, we cannot expect too much in the way of initiative. He is accustomed to looking to his teacher for suggestion. Hence, it is the teacher of theory, or counterpoint, of orchestration, of the voice and the solo instruments who should undertake to call the attention of his pupils to the advantages the possession and study of the "miniature score" proportions. As regards the music-lover (and this applies to the music-student and professional as well) it would seem as though the American music-publishers—though their effort might be altruistic rather than commercial—should give what publicity they can to all measures calculated to make the use of the "miniature score"—more general and widespread. That such propaganda would show results is hardly to be doubted. And the cause would be a deserving one.

Toscanini Plans to Present Lualdi Composition Here



Adriano Lualdi, Italian Composer

Among the Italian composers little known to America whose work will be featured in the tour of LaScala Orchestra under Arturo Toscanini is Adriano Lualdi. Signor Lualdi, besides winning the prize offered by Mrs. Harold McCormick of Chicago, with his opera, "La Figlia del Re," has won distinction in his own country. From 1908 to 1913, after graduating from the Saint Cecilia Academy at Rome, he studied with Wolf-Ferrari. A one-act opera, composed in 1908, was accepted for publication by the Ricordi.

Elia Palma, baritone, and Katarina Guerrieri, soprano, are among the artists who have appeared at Ellis Island recently in a series of concerts.

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Cultivate Individuality but Not Eccentricities, Advises Hutcheson

Australian Pianist and Teacher Advises Young Artist to Develop His Personality—Development of Any Person Interesting If Sincere

ERNEST HUTCHESON, who has come to make his home and career in this country, is a personality and a musician of exceptional qualities, and his advice first and foremost to young students is to "cultivate personality, not eccentricity."

"The young student hardly realizes the significance and worth of this," says Mr. Hutcheson, "and many a mature artist neglects its meaning—that is, until he knows that he can only give others that which the force of his own personality is capable of. Eccentricities in technical execution or physical adornment must not, cannot last. If an individual would only realize, as he must eventually when charlatanism fails him, that to be different, to be individual and therefore successful, he need only cultivate his own personality! God never made any two individuals alike, whether musicians, poets or bricklayers. The bricklayer who does the best, the most honest work, will become foreman quicker than his friend who flourishes his trowel and talks in a loud, conspicuous, boasting voice about his facility with stone and mortar. The building superintendent, like an audience or critic, hears the loud braggart for a little while and is fooled by him—but only for a short space of time. Then the honest man, whose finished product proves him the worthy one, is made foreman. Just so in music. The loud cry of the faker is eventually drowned by the sincere artist. The development of any man, woman or child, in every line or activity, is interesting if sincere, and if his or her work does not happen to bring forth a great epic, it is small only by comparison to the immortal and greater things which we cannot all hope to equal."

"It seems so strange that young pianists come and ask me if it is worth while for them to study. They probably mean, subconsciously, that they want to know if I can guarantee them great professional success—a finality no man can



Ernest Hutcheson, Australian Pianist and Teacher

answer. Art itself is endless. If these beginners have any talent, any pianistic aptitude, with a certain amount of ambition and a great love of their work, I say—study. It is always worth while and that is why I never fail to give encouragement, for the reward of success is great, the penalty of failure small.

"The joy of work, of development, irrespective of success or failure, is keen, absorbing and exhilarating. A piano career is a great pursuit, full of beauty and alive with intellectual as well as technical interest. It brings you into intimate contact with life and offers unusual personal freedom. As an art, there is none greater, as a study, none more fascinating."

Mr. Hutcheson, who seldom talks for the press, prefers giving advice to his students either during their lessons or in the Friday evening class which is gaining reputation as a most interesting

musical activity. Once a week, many prominent musicians gather at his home to discuss music and to put their theories into practice by demonstration.

BUFFALO CLUB INAUGURAL

Edith Bennett Charms Hearers—Miss Barrell Another Recitalist

BUFFALO, N. Y., Dec. 3.—The season's activities of the Chromatic Club were inaugurated with a song recital, given by Edith Bennett, soprano of New York. Miss Bennett has a gracious and charming personality and a voice most sympathetic in quality which has been admirably schooled. In addition she has evidently made an intelligent study of enunciation. It was a delight to the discriminating listener, to hear the English language enunciated with so great purity and in French and Italian the young singer was equally at home. Her program covered a wide range of song literature, which gave her adequate scope for display of refinement of style and intelligent understanding of tone production. Miss Bennett is sure to make a place for herself as a concert singer and her audience gave evidence of appreciation by recalls and demands for extra numbers. In Rodney Saylor, Miss Bennett had an accompanist of distinction.

Margaret Adsit Barrell gave a song recital recently before a large and friendly audience. The program was one of decided interest and in its rendition Mrs. Barrell gave evidence of most careful preparation. One song, a composition of a young Buffalo woman of decided musical gifts, Letetia Viele, was redemanded. The title of the song is, "As I Was Walking up the Street," and Miss Viele has given it a lovely setting. Coenraad V. Bos officiated as accompanist for Mrs. Barrell. F. H. H.

Music Week in Little Rock, Ark.

LITTLE ROCK, ARK., Nov. 29.—A "Music Week" during which music was featured in all the churches, schools, theaters, moving-picture houses and cafes, was held during the week of Nov. 21. Members of the Music Commission of Little Rock include: F. B. T. Hollenberg, Saul Harris, L. C. Herrington, Gordon N. Peay, Mayor Ben D. Brickhouse, Mrs. H. H. Foster, Mrs. Will Heninger, J. L. Bond, John F. Boyle. Sarah Cline is chairman of Music Week Committee, and Robert Lawrence, community director.

ITHACA, N. Y.—Ernst Mahr has been added to the staff of the Ithaca Conservatory of Music, as cello teacher.

TORONTO'S OWN FORCES IN WEEK OF OPERA

Savoyards Society Presents Popular Work—Pavlowa and Other Attractions Appear

TORONTO, CAN., Nov. 27.—The Savoyards Opera Society, a local organization, appeared at Massey Hall on Tuesday and succeeding nights of this week in "The Pirates of Penzance," this being their second offering. The society shows improvement and its work was much appreciated throughout the week. This cast includes Mrs. Lee Woodland, Austin Douglas, John Hubbard, Elwood Genoa, Lillian Dryden and W. R. Curry. The chorus was uncommonly good throughout, while the orchestra gave excellent assistance. Reginald Stewart was musical director.

Anna Pavlowa and her Ballet Russe appeared at Massey Hall in two performances, Nov. 20, under the local management of I. E. Suckling. The audiences were large and gave a warm welcome to Mme. Pavlowa.

The Regent Theater, a local motion picture house that presented selections from grand opera last season, is giving another series under the supervision of John Arthur, director of the Regent Orchestra, and Signor Morando, vocal teacher. The "Merry Wives of Windsor" was the initial offering, being presented this week with Leila Auger and Lenore Ivey. Vocalists appearing in the series include Nellye Gill, Victor Edmonds, Mrs. Kate Zimmerman, May Bothwell, Ruth Smith, Blake Lister and Thomas Dunn.

The Hambourg Trio, assisted by J. Campbell-McInnes and George Reeves, were heard in the first of its series of three concerts at the Jenkin Galleries on Nov. 23.

E. A. Warren has been appointed tenor soloist at Chalmer Presbyterian Church.

Muriel Kerr, child prodigy, appeared in a piano recital Nov. 16 at Massey Hall. The little girl, who is nine years old, is a student of Paul Wells at the Toronto Conservatory. She demonstrated her ability. The assisting artist was Ferdinand Fillion, violinist, with Paul Wells at the piano.

Galli-Curci Sings in Trenton, N. J.

TRENTON, N. J., Nov. 26.—Under the local management of Mary Lindsay-Oliver, Amelita Galli-Curci was heard in recital at the Arena recently, assisted by Manuel Berenguer, flautist, and Homer Samuels, accompanist. Mme. Galli-Curci was heard in song groups and arias from "Lucia," "Les Pêcheurs de Perles" and "Coq d'Or." Mr. Berenguer offered two solos.

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10,000 Hear Mary Garden in Des Moines Recital



An Unusual Photograph Showing Mary Garden Facing Her Immense Recital Audience in Des Moines, Iowa

MORE than 10,000 persons heard Mary Garden in recital recently in Des Moines, Ia., and expressed their approval unmistakably. The recital was under the auspices of the State Teachers' Association and the affair developed into what was probably the greatest concert ever given in Iowa. In reporting the re-

sults of the recital the members of the committee in charge wrote Charles L. Wagner, Miss Garden's manager, that if they can have John McCormack for a similar recital next season their "cup of happiness will be complete."

Miss Garden's tour which began in Louisville, Ky., Oct. 27, and which will include thirty-three concerts before

Christmas, covers a goodly part of the United States. The territory extends from Boston in the East to Lincoln, Neb., and Sioux City in the West and Northwest; Detroit and Milwaukee in the North, and Dallas, Tex., in the South.

Miss Garden will open her engagement with the Chicago Opera Association on New Year's Eve in Chicago, appearing

in the title rôle of "Aphrodite," in which she created something of a sensation last season. Early in March Miss Garden will be heard in recital in New York and her manager, Mr. Wagner, makes an announcement which will, undoubtedly, be of much interest in some quarters, and that is that on the occasion of that recital there will be absolutely no "free" list.

ST. LOUIS APPLAUDS TRIO OF OWN FORCES

New Symphony with Zimbalist—Two Choruses Make Initial Bow

ST. LOUIS, Dec. 1.—The second pair of Symphony concerts last week brought out additional beauties in the orchestra. Mr. Zach is quickly rounding his men into form. Efreim Zimbalist again showed his skill in performing the difficult Hubay Concerto in G Minor.

Particular interest was centered in the "Pop" concert last Sunday, due to the fact that an entire Concerto was performed, it being the Saint-Saëns Concerto, No. 4, for piano, played by Ann Nichols, a talented pupil of Leo Miller. It was her début and a most successful one.

Last Tuesday night brought the first concert by the Apollo Club at the Odeon under Charles Galloway. This year they have fine material and made a most creditable showing, particularly in Macfarlane's "Up and On" with incidental solo by E. F. Duncker. Many numbers had piano accompaniments by Mr. Galloway. The soloist was John Hand, tenor, making his bow. His groups were sung in a highly satisfactory manner.

The next evening at the Odeon the Knights of Columbus Choral Club under

Theodore Deibels gave its first concert before a packed house. The men are singing better than ever this season and in three groups of well selected numbers, they showed their excellent training. Their soloist was Monica Graham Stults, who displayed a fine voice. Mrs. Esmerelda Mayes was the accompanist.

H. W. C.

Penelope Davies Becomes Ampico Artist

Penelope Davies, mezzo, has become an Ampico artist and is having considerable success in her appearances with the pianist, Henry Louvaine, arranged by the Ampico Company. Miss Davies was one of the distinguished guests who thronged the Knabe showrooms on Ampico Day, Nov. 16, when she and such other artists as Alfred Mirovitch, Marguerite Namara and Sue Harvard contributed to the program. On Nov. 22 Miss Davies sang for the Acadian University Alumni of Nova Scotia, when she was accompanied by Lou Olp. Other recent appearances have been at Trenton, Washington and Syracuse.

May Peterson Has Striking Welcome in Helena, Ark.

HELENA, ARK., Dec. 1.—May Peterson, soprano, revealed a voice of unusual beauty and a poise commanding and stately, in a recital given here recently under the auspices of the Musical Coterie. Her written program was followed by a veritable shower of encores, and Miss Peterson was once more induced to exhibit her art in a dozen numbers at a reception given in her honor following the program.

THRONGS HEAR OPERA BY ST. PAUL FORCES

Municipal Chorus Gives First Public Performance—Althouse with Oberhoffer

ST. PAUL, MINN., Nov. 23.—Professional and amateur performances are tied for leading place in the events of the week. Numerically considered, the St. Paul Municipal Chorus made the higher score. Its performance of Balfe's "Bohemian Girl," directed by Leopold G. Bruenner, marked the first appearance of the organization in light opera. Every seat in the St. Paul Municipal Auditorium was occupied and many hundreds were unable to gain admittance. With the exception of the orchestra, the performance was one of amateurs. The presentation was admirable. The action was spirited and the development of the plot made clear in act and scene. The leading parts were well taken by Ruby Dell LaBarre, Freda Price, Rudolph E. Ogren, Joseph C. Panushka, Royall H. Storey, Albert E. Salinger.

Membership in the chorus is without dues. All expenses of rehearsal and production are borne by the Department of Parks, Playgrounds and Public Buildings, of the City Council, J. M. Clancy, commissioner. The performance was free to the public. The clamor of unsatisfied applicants for admission after the full capacity (3079 plus standees) had been reached has been taken as a

sign that there is a desire for music by those usually barred by "the price." It is proposed to test further this feeling by a repetition of the opera at a slight charge. The budget allowed has been exhausted, G. B. Wollan, president, explains, but the singers will give another performance freely if incidental expenses are assured by the demand.

A performance of high grade was that of the Minneapolis Symphony, assisted by Paul Althouse, tenor. It was a good audience but not a full house that greeted these excellent musicians. "Scheherazade," by Rimsky-Korsakoff and Lalo's "Norwegian Rhapsody" were given their first St. Paul hearing at this time. The cordiality shown Conductor Oberhoffer was extended to include Mr. Althouse. The latter used only operatic selections.

F. L. C. B.

Rudolph Reuter Fills Third Engagement with Indianapolis Club

INDIANAPOLIS, IND., Dec. 4.—The first concert of the Monday Morning Musical Club brought to this city Rudolph Reuter, pianist, and two associates, Ludwig Becker, violinist and conductor of the Tri-City Symphony Orchestra, and Hans Hess, cellist. A delightful program consisting of the Trios, Op. 8 (new edition) of Brahms and Op. 99 of Schubert, and a group of solo numbers by Mr. Reuter, was played before a large and appreciative audience. This was Mr. Reuter's third appearance for this organization.

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Seek National Recognition for Scholarship Teachers

Musical Federation of New York Organizes Scholarships Committee—Idea Based on French Custom of Honoring Teachers

THE Musical Federation of New York City, under its department of publicity, directed by Hortense d'Arblay, has organized a Scholarships Committee with Harriet Spense Thorburn of 216 West Fifty-sixth Street, as chairman. The Scholarships Committee is an idea and ideal developed in a discussion between Miss Thorburn and Mme. d'Arblay based upon the recognition and appreciation given to teachers by the government of France.

France as a nation and the French people individually realize the great service to the commonwealth of those who teach; and to those teachers who love their work, the most highly sought honor is the bit of ribbon for the lapel that signifies that France has bestowed its decoration of "Les Palmes" upon them, and that she is grateful to those who give of their time and energy, to impart to others the best that they have known.

Governmental recognition of this kind of service has at all times been local in its application; but teaching, generously given, is common in all lands and times. It is a universal fact of all democracies, and must surely, in time, come to have a universal acknowledgment.

The true teacher is everywhere; the number is legion; and there are millions of human beings who think of their teachers as super-parents, and rise up to call their names blessed.

It is the aim of this committee that the scholarships shall not be classed as a charity but to recall an establishment of an old order of teaching that developed the greatest artists that the world has known—that of the patron and the apprentice. We must learn that patron does not mean "to patronize" but that the word implies friend, and recognizes a spirit of understanding in the apprentice.

Several Scholarships Already Offered

Several scholarships have already been offered by teachers of voice, piano, violin, harp, and dramatic action and pantomime, and it is the wish of the Scholarships Committee that this number will be so augmented that its work will become a great power in the land.

It is the hope and belief of the Scholarships Committee that by the time the first of the two-year scholarships shall have been completed, that our government will be in a mood to recognize this work with a becoming decoration or other national acknowledgment. H. d'A.

STELLAR FEATURES IN DETROIT'S WEEK

Gabrilowitsch Forces and Méré Heard—Rachmaninoff in Memorable Concert

DETROIT, Dec. 1.—The subscription concerts given by the Detroit Symphony Orchestra on Nov. 19 and 20 were notable for the sterling artistry with which Ossip Gabrilowitsch and his associates presented their numbers and also for Yolanda Méré's playing of the Tchaikovsky Concerto in G. The Gabrilowitsch forces were at their best. Miss Méré played with force and animation. Her work abounded in effective contrasts and she vied with Mr. Gabrilowitsch in building gigantic climaxes.

Music lovers at Orchestra Hall on the evening of Nov. 22 were regaled with a memorable program given by Serge Rachmaninoff. The distinguished Russian, in less sombre mood than upon his first appearance here, a year ago, gave a program of buoyantly optimistic vein. The sonata was the E Minor of Beethoven and he portrayed it magnificently. The Mendelssohn group was greeted with a frenzy of applause. His Chopin numbers were delightful. In point of popular interest, the numbers by Rachmaninoff himself, were, of course, of paramount importance and, at the close of his "Barcarolle," the applause pealed forth so vehemently and so insistently that the artist finally succumbed to the C Sharp Minor Prelude.

The first Tuesday Musicale artist concert of the season, occurred at the Y. W. C. A. on the morning of Nov. 23. The program being given by Hubert Lin-

scott, baritone. This was Mr. Linscott's first local appearance and he made a good impression upon an audience that completely filled the auditorium. His popularity increased as the program progressed and he was obliged to add many encores. Charles Frederic Morse provided accompaniments of inestimable value.

Jane English, coloratura soprano, gave a recital at the Hotel Statler, on the evening of Nov. 18, under the auspices of the Methodist churches of Detroit. Mme. English was assisted by Charles K. North, flautist of the Detroit Symphony, and Gavin Williamson, pianist.

Helen Henschel Morris, Detroit pianist, is spending the winter in this city and filling numerous engagements. M. McD.

NOTABLES IN INDIANAPOLIS

Zoellners Praised at First Hearing—Sousa Plays to Capacity House

INDIANAPOLIS, IND., Nov. 27. — The Athenaeum opened the musical season on Nov. 17, the program being divided between the male chorus under the direction of Alexander Ernestinoff, and the Zoellner Quartet. This was the first time the Quartet has appeared here and its playing evoked well merited applause. Mrs. F. T. Edenharter played the accompaniments for the chorus. The Matinee Musicale presented the annual Thanksgiving program at the Masonic Temple on the same day, the participants being Esther Morris, Florence Anne Parkin, Ruth Murphy, Dorothy Brown, Mrs. S. L. Kiser and Mrs. F. T. Edenharter. Otis Igleman, violinist, appeared as guest.

John Philip Sousa and his band gave

a program on Nov. 14 at English Opera House delighting a capacity audience. The assisting soloists were Mary Barker, soprano; Florence Haredman, violinist, and John Dolan, cornetist.

Hans Biedermann of Chicago has taken the leadership of the Männerchor temporarily, until a permanent conductor is chosen. P. S.

SIBLEY AUGMENTS MUSIC LIBRARY AT ROCHESTER

Circulating Department of 9000 Volumes at University Increased by Three Additions

ROCHESTER, Dec. 2.—Hiram W. Sibley, who last year presented to the University of Rochester a circulating music library, has enlarged his gift with three donations comprising several hundred volumes in each, during this last summer. In May of this year William Porter was appointed curator of the music division, and he has been very busy since his arrival making a catalogue. This entailed the making of some 10,000 cards as there are over 9000 volumes of music and music literature in the library. The three collections acquired this summer added considerably to the material already in the library. In addition to the music and music literature, the library is subscribing to a number of periodicals. The first of the three new collections was the private library of Oscar G. Sonneck, comprising several hundred volumes. The second collection, numbering 300 items, belonged to Harry P. Kreiner of Newark, N. J., and includes a very fine collection of Russian folk-songs, ecclesiastical literature and works on the ballet. The third collection belonged to the late Dr. Martin J. Fleming of New York and comprises about 150 volumes. Dr. Fleming was an indefatigable scholar in violin history and violin making, and the collection is largely concerning violins.

Mr. Porter plans to enlarge the collection of orchestra programs. The collection is now housed in the Sibley Library building on the campus. M. E. W.

MANCHESTER HAILS STARS

Moiseiwitsch and May Peterson Display Art in Recital

MANCHESTER, N. H., Dec. 1.—Benno Moiseiwitsch, pianist, and May Peterson, soprano of the Metropolitan Opera, appeared in joint recital Wednesday evening, the occasion being the first event of the Manchester Musical Association's season. An outstanding feature of the recital was the pianistic wizardry of Moiseiwitsch. Manchester never listened to more masterful playing.

Miss Peterson won her audience immediately and sang with fine voice and artistry. F. M. S.

"Breathing-room Only" House for the Reed Millers

A note has been received from Reed Miller, tenor, who with his contralto wife, Nevada Van der Veer, contrived to slip over the Mexican border between concerts of their present tour and see a real bull-fight. Mr. Miller reports that he and his wife have been singing to "breathing-room only" houses. They will return to New York just in time for Nevada Van der Veer's Aeolian Hall recital on Dec. 29.

Leila Topping, pianist, who makes a specialty of "Russian Tone Pictures" in lecture-recitals, gave two successful performances at Columbia University recently.

Elizabeth Lennox

Won Spurs Against
Disheartening Odds



Photo by Campbell Studio

Elizabeth Lennox, Successful Young Contralto

Elizabeth Lennox, the favored young contralto, might be appropriately described as a self-made artist, for it was only through her courage and application to her studies in circumstances that might have disheartened many, that she succeeded in realizing her ambition of securing the attention of Metropolitan audiences. The daughter of a minister in a small mid-western town, she could obtain little assistance from her family in furthering her musical aims. Immediately upon her graduation from college she went to Chicago and there obtained a modest church position, which eventually led to an important engagement as contralto soloist at the Evanston First Presbyterian Church. She also undertook some concert work.

Her next step was to come to New York. In spite of the fact that her funds had been depleted by an illness and that she had but \$200 in her purse, she courageously adhered to plans previously made. That her venture was not foolhardy was proved on the second day after her arrival, for she obtained a church position and shortly afterward was chosen as one out of more than a hundred applicants to sing in Margaret Anglin's production of Greek plays at Carnegie Hall. From that time she has gone forward steadily.

FAVORITES IN RICHMOND

Flonzaleys and Kubelik Delight Huge Audiences with Refined Art

RICHMOND, VA., Nov. 29. — For the third time in the last five years the Flonzaleys delighted a Richmond audience with their incomparable playing. The musicians must have felt the warmth of the audience, for they have never played better or seemed so inspired as upon this occasion. Despite the inclement weather a large crowd turned out to greet these old friends.

Jan Kubelik, assisted by Pierre Augieras, made his third appearance in the city on Thursday of last week, this time in the City Auditorium under the direction of the Southern Musical Bureau. Intellectually his playing was a treat, but from the standpoint of emotional utterance, warmth and dramatic contrasts he was the same violinist as of old.

Mr. Augieras, who contributed Chopin's Ballade in F Major, has a minute sense of values. He seemed to absorb the spirit of the composer and throughout his performance there was an elevation of emotional thought transmitted to the hearer. As an accompanist he was a genuine delight. G. W. J., Jr.

Dai Buell Offers Novelties on Boston Program

BOSTON, MASS., Dec. 1.—Dai Buell, pianist, gave a recital recently in Jordan Hall, her program including several novelties. Miss Buell plays with more technical brilliancy and foundation than in previous seasons. J. T.

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Discovering the Message of "The Messiah"

Handel's Music Profoundly Inspired—The Oratorio Unified by Its Publication of Spiritual Truth

By JOHN WARREN ERB

"THE MESSIAH," perhaps the best known of all oratorios, was first performed in Dublin, Ireland, on April 13, 1742, under the direction of George Frederick Handel, its composer.

Years have passed since that first production and so well beloved has "The Messiah" become through its numerous repetitions that its music has been incorporated into the principal festivals of almost every Protestant church of any importance in the world.

There is no doubt in the minds of all musical authorities that this "Messiah," as a musical work, was divinely inspired; the colossal task of its composition was completed in twenty-four days. However short the length of time of its actual writing, the selection of Bible texts required to express the story of this work and to convey the great message which has gripped the audiences of the world must have required months, if not years, of thought.

Handel tells us, through "The Messiah," a story, with amazing clarity and coherency—a statement of gigantic spiritual truth. The general conception of "The Messiah" is that it is a collection of sacred musical selections, disjunct numbers having no relationship, except as religious thoughts. This is erroneous, since it was written as a direct story of the greatest vital fact in the history of the universe, the story of Christ, the Messiah. It is intelligible, as a spiritual fact, to all who desire to understand.

Handel begins his work with the wonderful message of the Lord, through His Prophet, "Comfort ye, comfort ye, my people" (not especially Israel, but "my people"). Their struggle is finished. Their warfare is ended, for the coming of the Messiah is at hand, and Christ's way is being prepared, for God has declared that all people must see "the glory



John Warren Erb, Conductor Oratorio Society of the New York City Christian Science Institute

of the Lord." When all material governments and nations are overturned, the Messiah, Christ, will come. This shall be His sign. Who shall be able to stand in His refining fire?

Those who would worship Him with sacrifices must be purified, that they may approach Him with purity of heart and sing with the spirit and with the understanding also. These words must be sung with a spiritual sense which conveys the message to the listener, or the words and music are devoid of power.

Handel then turns to the Prophet who tells us that a Virgin should conceive and bear a son, whose name should be called "Emmanuel, God with us." Handel pictures a messenger sent to the mountain-top, who announces the approaching glory of the coming Lord and calls to His people, those awaiting Him, to arise to the Light. "Arise, shine, for thy light is come." Though darkness and black gloom may cover all other peoples, light shines upon God's people, and the nations walking in darkness see

a great light, which is Christ, the Son of God, the heir to the Kingdom and God's gift to the world. "His name shall be called Wonderful; Counsellor, the mighty God, the everlasting Father, the Prince of Peace."

A brief descriptive scene tells the story of the birth of Jesus. Shepherds keeping watch over their flocks by night on the hills of Judea are frightened by the radiance of God, as one of His messengers appears, accompanied by a host of angels. He tells them of the Saviour, the great gift to all people, and of the Lord, Messiah, who should be manifest in this Jesus, whose birth the angels now announce. Their message to the world is "Glory to God in the highest, and peace on earth, good will toward men."

Handel, mentioning in this brief way the story of the nativity, turns the thought of the listener again to the Saviour, whose reflection of the power of God, through man, to whom God gave "dominion" and whom He made in His (God's) own image and likeness, will open the eyes of the blind and the ears of the deaf. "He shall feed His flock like a shepherd" and carry His lambs to the streams of living waters. He invites all the burdened and heavy-laden to find rest in His service.

Part Two begins with John the Baptist proclaiming to the world "the Lamb of God," whose divine power would take away all suffering, sorrow and death. Still the Christ is "despised" like one hiding his identity among men. He is "rejected" and no "grief" can compare with his "grief"; for the world, which he has come to save, rejects and crucifies him. But God does not "leave His soul in hell," does not forsake His Son in these crucial tests, but gives him spiritual power over his enemies.

Then there comes a challenge at the gates of the world, "Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors"; for the entrance of the Lord of great hosts, who is the King of glory and spiritual might. God hath never before, at any time, declared unto His messengers that they were His sons; therefore let all the messengers worship God, for His chariots bear ten thousand warriors and His is the might.

"How beautiful are the feet of them that preach the gospel of peace"—the good news of His peace to the world; yet many there are who refuse to accept Christ's words. Still the voice of the messengers goes out into all the lands and their declaration to the bounds of the universe.

Toscanini's Italian Tour Attended by Unprecedented Successes

MILAN, Nov. 15 (By Mail).—The tour of the Scala Orchestra under Toscanini, undertaken preliminary to its visit to America, has been inaugurated with phenomenal success. At the first two concerts hundreds begged for tickets at any price and could not be accommodated. Financially, the concerts have

proved a great and unexpected success. Twenty-three cities will hear the orchestra exclusive of the twelve where dates had to be cancelled on account of its sailing for America earlier than was originally anticipated.

CHARLESTON, W. VA.—W. S. Mason, director of the Mason School of Music, was married last week in Richmond, Va., to Miriam Briggs.

Berumen Returns From Tour

Ernesto Berumen, pianist, has just returned to New York, resuming his teaching at the La Forge-Berumen studios. Mr. Berumen appeared at the annual musical festival in Sharon, playing also in Warren, Ohio, and Greenville, Pa. He will be heard at the Allerton House and will give a joint recital with Hazel Silver, soprano, at Rockville Center, L. I., on Dec. 9, and also be heard at a *Globe* concert on Dec. 19, and again at New York University. His fourth recital at Aeolian Hall takes place Dec. 28.

time in this city. Ravel's suite, originally composed for the piano, and now orchestrated, and "Le Tombeau de Couperin," were played for the first time in America. A little known symphony of Mozart in C Major opened the program and an amazing performance of Enesco's Roumanian Rhapsody brought the concert to a close. Mr. Werrenrath gave proof again of his remarkable talent and mastery of his voice. The songs of Mr. Mason could hardly have had a more sympathetic interpretation.

J. T.

Godowsky in Chicago Recital

CHICAGO, Nov. 27.—Leopold Godowsky gave an exhibition of impeccable pianistic technique Tuesday night in recital in Kimball Hall, showing himself master of all the resources of the piano. He at no time muddled his effects even in the loudest fortissimo passages, his pedaling being a model of intelligent musicianly use of this much-abused part of the piano. The program included Schumann's "Etudes Symphoniques"; groups by Chopin and Liszt and his own symphonic metamorphoses on themes from Strauss' "The Bat."

F. W.

Werrenrath Gives Mason Cycle with Boston Symphony

BOSTON, MASS., Nov. 19.—Reinald Werrenrath, baritone, was the soloist at the concert given by the Boston Symphony yesterday afternoon in Symphony Hall. He sang a cycle of songs, "Russians," by Mason, heard for the first

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Information and Booklet upon request.

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America Gains Noted Exponent of Russian Song in Nina Koshetz

MANY singers of various merit have come from Russia; some have arrived loudly acclaimed for their voice and art and liberally advertised beforehand in a sensational manner by exploiting their thrilling experiences and escape from that country, but the latest singer to arrive from there came in unheralded and unadvertised. Nina Koshetz comes to America recognized by her compatriots as the greatest exponent of Rachmaninoff's songs. This noted composer has dedicated many of his works to her, including numerous songs that have not yet been heard in America.

Nina Koshetz's vocal studies were pursued at the Moscow Conservatory. While here, she came under the tutelage of Felia Litvinne, the Russian soprano. Mme. Koshetz was a pupil of Taneieff in composition. She was taught acting by Stanislavsky, whose art has done much to revolutionize the modern theater on the Continent, and she is the only woman operatic singer whom he has ever condescended to teach.

Mme. Koshetz first sang with the Zimin Opera Company, a well-known semi-private operatic organization, whose performances were patronized by the musical elite of Russia. Later she sang several seasons as the leading dramatic soprano at the Imperial opera houses in Moscow and Petrograd. She also appeared in Odessa and Kieff.

Gave Many Song Recitals

Between operatic engagements, Mme. Koshetz gave many song recitals throughout her native land with extraordinary success. So great in Russia is her fame as an interpreter of native songs that there she is considered the country's foremost *lieder* singer. Nothing bears out this assertion more than the fact that all the best-known modern Russian composers have been anxious to



Nina Koshetz, Noted Russian Soprano, Who Has Recently Come to America

have her bring out their new songs and have dedicated many of their compositions to her. She has made highly successful concert tours with Rachmaninoff, Medtner, Prokofieff, Tchernepin and Gretchaninoff.

As for her song repertoire—it is enormous. Her facility for memorizing is so remarkable that she knows innumerable difficult Russian songs by heart and is able to play the accompaniment for them without music, and likes to do so as she herself is an accomplished pianist. Many of the interesting songs she has brought to America with her are still in MS.,

bearing the composer's dedication to her. Mme. Koshetz's last undertaking in Moscow was in 1917 when she gave five historic song recitals embracing the entire development of Russian song music. These recitals were considered unique and were attended in proportion to their importance. Different famous professors of the Moscow Conservatory acted as her accompanist at each recital according to the periods on which they were authorities.

During the Bolshevik upheaval in Russia toward the close of the world war, Mme. Koshetz suffered the usual sensational vicissitudes that beset prominent persons in Russia. Fortunately she was able to escape from the centers of disorder in Moscow and Petrograd, not, however, before her fortune had been swept away and she had suffered much physical discomfort.

In 1918 she appeared with great success in concert and opera in Tiflis, Georgia and Constantinople. It was the American Consul in this first city who helped her, through her American managers, Haensel & Jones, to come to America, and Mme. Koshetz a short time ago was able to reach these hospitable shores accompanied by her husband and young daughter and a faithful servant.

To the many well-known Russian musicians, who are now in America, Mme. Koshetz's advent has been of unusual import. She has already been engaged by Kurt Schindler, director of the Schola Cantorum of New York, for a historic song recital at Mrs. Astor's on Dec. 16, and for this same society's concert at Carnegie Hall on Jan. 12.

P. J. H.

AMATO SINGS AT TACOMA

Baritone Gives Notable Program in Week's Music

TACOMA, WASH., Nov. 21.—A full week for music-lovers has been notable for the first local appearance of Pasquale Amato who, with Kitty Beale as associate artist, opened the annual Winter Artist Course directed by Bernice E. Newell. A large audience greeted the baritone. The program consisted of favored operatic numbers. Kitty Beale made many new friends and Mr. Tyroler shared in the honors.

The Aloha Club, at its open meeting on Monday, gave a modern Russian program. Mrs. Frederick Rice, soprano, was assisted by Mrs. Margaret McCollough Lang, violinist, of Seattle, Frederick Wallis and Mrs. Curtis Hill.

The Ladies' Musical Club at its fortnightly concert Tuesday afternoon also presented Mrs. Lang and Mrs. Rice; also Janet Chalmers, a young member of the club, who played a piano group.

At the Fine Arts Association exhibit at Hewet Hall, State Historical building on Tuesday evening a program was given by Katharine Rice, soprano, accompanied by Pauline Endres; Margaret Snell, dramatic reader, and Mrs. Paul Prentice, violinist, accompanied by Janet Chalmers.

E. M. M.

Give Program for Workers' University

The Washington Irving High School was recently the scene of a grand opening celebration by the Workers' University and Unity Center. Julia Hill, soprano; Alexander Bloch, violinist, and August Werner, baritone, were the soloists. The program was long, but many extras were demanded and given. The attention was as close for these as for the entries in the printed list. The numbers included compositions of Mendelssohn, Rimsky-Korsakoff and Vieuxtemps, for Mr. Bloch, who as usual had Mrs. Bloch at the piano; an aria and a group of songs for Miss Hill, who had Mrs. M. F. Mayer as accompanist, and Wagner, Handel and Dvorak numbers for Mr. Werner, who was accompanied by Miss Gunster and who joined Miss Hill in the duet which closed the program.

GRAINGER IN BRIDGEPORT

Appears as Soloist and Composer for Bridgeport Oratorio Society

BRIDGEPORT, CONN., Dec. 2.—The honors of repetition in answer to enthusiastic applause were divided in numbers by Rachmaninoff and Grainger at the fall concert of the Bridgeport Oratorio Society. The society, now in its ninth season, added an excellent program to the list of its achievements with this concert in the High School Auditorium. Arthur Mees is the musical director and Clayton P. Stevens the accompanist. Percy Grainger was presented as piano soloist as well as composer.

Mr. Grainger's solo group scored such a success that double encores had to be given after each. His numbers were the Bach-Busoni Organ Prelude and Fugue in D Major, Liszt Hungarian Rhapsody No. 12, and his own "Old Irish Tune from County Derry," "Molly on the Shore," "Colonial Song" and "Country Gardens." The Rachmaninoff number was "Laud Ye the Name of the Lord." The chorus also sang Mr. Grainger's "I'm Seventeen Come Sunday." The auditorium was filled and the whole program highly successful.

MADISON GREET'S FAVORITES

Kreisler and Peterson the Attractions of Wisconsin Union Series

MADISON, WIS., Dec. 1.—Two of the Wisconsin Union artist recitals have been consummated to the perfect satisfaction of management and audiences. May Peterson and Fritz Kreisler were the visitors and on both days the Madison public demonstrated its appreciation by packing the University Gymnasium to the doors.

Miss Peterson made a sweeping conquest. Kreisler was given the most tremendous ovation ever accorded an artist in Madison. From the Vieuxtemps Concerto to "The Old Refrain" the master violinist held his audience spellbound.

In these two concerts the work of the accompanists, Clarence Shepard and Carl Lamson, respectively, was perfection itself.

P. S.

Recall Satiric Yale Opera by Hammond

A story illustrating the musical exuberance and facile gifts of the composer, Harold E. Hammond, is told of his college days at Yale. Mr. Hammond worked out a score for a satiric opera, entitled "Melpothalia." This amusing opera was given before congenial spirits at the home of his instructor, Horatio Parker. It began with a description of the gradual awakening of the University, sunrise, early stragglers, chapel chimes, followed by the rush for the chapel and echoes of the chapel service behind the scenes. Among the features of this unique work were a chorus in four-voiced canon, an elaborate carnival scene, culminating in the simultaneous entrance of three themes, characteristic choruses of various local types, with a final immolation scene.

Hempel Acclaimed in Capital

WASHINGTON, D. C., Dec. 3.—Frieda Hempel, soprano, was presented by T. Arthur Smith in a brilliant concert, which attested the artists versatility in interpretation as well as vocal technique. She was assisted by August Rodeman, flautist, who in addition to the obligatos with the singer, gave several solos. Coenraad v. Bos filled the rôle of accompanist and also delighted the audience with solos.

W. H.

Book Engagements for William Simmons

Two more recitals have been booked for William Simmons, baritone. They are both in January, one at the Manufacturers' Club of Philadelphia; the other at Scarsdale, N. Y.



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Sees Varying Effects of Climatic Conditions on American Music

Attilio DeVitalis, Founder and President of Composers' Music Corporation, Finds American Hinterland Eager to Support Artistic Enterprise—Day Past When Commercialism Alone Can Carry Publishing Houses to Success

ATILIO DeVITALIS, founder and president of the Composers' Music Corporation, has returned brimful of hope from a trip through the West, where he was received with special warmth of welcome by the first-class music trade. Examining into the work of the conservatories, he gathered evidence of an important growth of music through the interest and pecuniary support of the entire public. As a consequence of his trip he has received an enormous number of letters of encouragement and congratulation from musicians of the highest distinction. He also discovered numerous young talents who seem to him to need only a fair chance in order to develop richly. In short, instead of the discouragement which his financially-minded friends have all along been predicting for him Mr. DeVitalis closes the chapter of his western trip with even greater confidence than he felt before.

Mr. DeVitalis expects to go South shortly, and his impressions after this trip promise to be especially interesting.

Before going West, he made, he feels, an error only too usual, that of thinking Americanism synonymous with the sophistication of the East and particularly of New York.

A Rich Soil for Art

"The West," he says, "particularly California, impressed me as having an entirely different sort of climate from that in which European art has been produced, and consequently as offering wonderful promise for the development of a new richness of musical expression. It is indisputable that the rigors of war and its aftermath of social unrest have broken the golden bowl of European art."

"It is not necessary for one to suppose that America has already matured a coherent style of artistic expression in order to be honest and measurably optimistic in turning from Europe to America. I neither see now nor expect to see for some time a catalogable style of musical expression in America, but I do believe that serious music of great intrinsic interest is being written in America at the present moment. The strange rich



Attilio DeVitalis, Head of the Composers' Music Corporation

natural surroundings of such a district as California make yet further musical development inevitable. I should not be surprised if the evolution of American music were to mirror the stabilizing of the social groups in such different parts as the West, the South and the East. Surely populations settled long enough to show the distinctive effects of vary-

ing climatic conditions cannot help producing different music in parts as contrasted as one finds in America.

"I had the honor of meeting several of the best composers which the West has yet produced, and I was so happy as to secure several of them for my corporation. I intend to do my very best for American composers, and I am convinced that no publishing house can make a lasting success to-day which bases its activities simply on immediate commercial values."

Few American-made projects for the assistance of the native composer, however idealistically inaugurated, have held as solid promise for his recognition as this still youthful company, planned for and entirely realized by Mr. DeVitalis, whose American reputation as a composer and teacher of composition is now a twin growth rather a mere sprout from his European reputation. Mr. DeVitalis has made his home in America for some years and numbers among his American connections such pupils as Richard Hammond, some of whose songs are published by the corporation. Mr. DeVitalis' claim on Americans' respect is more solidly based than on such facts alone. The very first sentence in his First Annual Catalogue places him: "With the enlivening of national consciousness as an attendant result of the recent world conflict, greater recognition is being accorded native products and their producers." Though "... originally founded to stimulate native American composition, the scope of the Composers' Music Corporation has been extended, and now its publications include works by many distinguished foreign writers, both living in America and abroad."

D. J. T.

HOLD JAPANESE PAGEANT

Ten-Day Session Provides Many Unusual Musical Events

TOKIO, JAPAN, Oct. 20.—The Eighth Convention of the World Sunday School Association which closed its ten days' session in Tokio on Oct. 15 was a most remarkable event in the annals of musical Japan.

Under the direction of Prof. H. A. Smith of Boston the greatest production of Western music in Japan was undertaken with most gratifying results in a series of choruses and pageants participated in by 1000 voices recruited chiefly from among Japanese young people.

The pageants were four in number, "The City Beautiful," "The Sunday School from Bethlehem to Tokio," "The Right of the Child," and "The Court of Christianity," all of which were written by Prof. Smith. Side by side with the choral pieces, most of which were from "The Messiah" and "The Redemption," the pageants made a profound impression.

The singers demonstrated a willing co-operative spirit and an aptitude for Western music which, according to Prof. Smith, is most surprising. Not only the successful performance but also the frequent rehearsals furnished a wonderful opportunity for the musical development of the Japanese. Interest in sacred music has naturally been aroused among the Japanese thereby.

H. IWAKI.

The Gray-Lhevinnes Delight Greeley, Col.

GREELEY, COL., Dec. 2.—The Gray-Lhevinnes gave a concert in the chapel of the State Teachers' College recently. Estella Gray, who in private life, is Mrs. Lhevinne, created atmosphere for the concerts with clever anecdotes of the composers and their music, and by little stories about Mr. Lhevinne and herself, and both artists were heard in an interesting program.

L. W. C.

EAST HAMPTON, MASS.—A choral club of twenty-five members, under the direction of Ivan T. Gorokhoff, has been organized. Miss Dower will accompany.

PIANISTS IN LOS ANGELES

Lhevinne in Recital After Long Absence—Buhlig Gives Lecture

LOS ANGELES, CAL., Dec. 1.—Josef Lhevinne drew an immense audience at his first appearance here in six years, in the Philharmonic course, at Trinity Auditorium, Nov. 16. It was in the modern section of the program that his known excellencies as a pianist took hold of his audience. His best work was done in a Chopin Etude and in Dohnanyi's F Minor Etude. The audience was responsive.

Richard Buhlig has begun his lectures on the programs of the Philharmonic Orchestra. The audience at the first so over-crowded the ballroom of the Alexandria Hotel that the series was moved to the Friday Morning Club House. His expositions are not tiresomely technical and are giving to hundreds of persons information which is helpful toward the enjoyment of the programs.

Earl Meeker presented a song program at the Gamut Club last week which proved his versatility and excellence of voice. He had a good sized audience.

W. F. G.

Braslaw Gives Recital in Dallas

DALLAS, TEX., Nov. 20.—Sophie Braslaw, contralto, was heard in a superb concert, Thursday evening, at the Municipal Auditorium. Her accompanist, Ethel Cave-Cole, gave splendid support to Miss Braslaw. If any numbers could be singled out as favorites they were "Nature's Adoration," Beethoven, and "Eli, Eli." The concert was under the local management of Earle D. Behrends.

C. E. B.

Irma Seydel Plays with Boston Symphony in Lowell, Mass.

LOWELL, MASS., Nov. 24.—The Boston Symphony, Pierre Monteux, conductor, with Irma Seydel, soloist, gave an attractive program in this city on the evening of Nov. 22. The orchestra came under the local management of the Eastern Concert Bureau.

I. F. D.

THREE BUFFALO FEATURES

Rachmaninoff, Ruffo and Pavlowa Presented During Week

BUFFALO, Nov. 26.—The Musical Arts firm presented Sergei Rachmaninoff in recital Nov. 23. Thunders of applause greeted him after each group.

Thanksgiving evening Mai Davis Smith presented Titta Ruffo in concert in Elmwood Music Hall. His assisting artist was a young violinist, Rudolph Bocho. The accompaniments for the singer and violinist were in the capable hands of Alexander Block.

Anna Pavlowa and her corps of dancers packed the Teck Theater the afternoon of Nov. 19. Mai Davis Smith handled this attraction locally.

F. H. H.

Tarasova and Helen Ware Appear at Capital

WASHINGTON, D. C., Nov. 27.—Nina Tarasova was presented by T. Arthur Smith as the second attraction of his Ten Star Series. Russian folk-songs and compositions by Tchaikovsky, Moussorgsky and Borodine were especially interesting. Helen Ware, violinist, as the assisting artist, was heard in the Lalo "Symphonie Espagnole" and a group of shorter compositions. Lazar S. Weiner was an artistic accompanist.

W. H.

Birgit Engell, at Début, Repeats Miss Rybner's Song

At her New York début Mme. Birgit Engell, the Danish lyric soprano, included in her program two songs by Dagmar de Corval Rybner, "Slav Cradle Song" and "Pastorale." The "Pastorale" was redemanded by the audience and Mme. Engell repeated it, it being the only song in the American group that met with such conspicuous success.

William K. Vanderbilt was last week elected to the board of directors of the Metropolitan Opera House to fill the vacancy created by the death of his father, William K. Vanderbilt.

CHICAGO HEARS NOVELTY

Elgar's "The Music Makers" Accorded an Appreciative Hearing

CHICAGO, Nov. 29.—The Apollo Musical Club ushered in its musical season in Orchestra Hall Thursday night with Hadley's "The New Earth," and a novelty, Elgar's "The Music Makers," sung under Harrison Wild's efficient leadership. "The Music Makers," set to an ode by Arthur O'Shaughnessy, presents the poets and dreamers as the real builders of civilization. Elgar has been inspired to noble work by the ode; and the Apollo Club brought out its rich climaxes, keeping the tone of solemnity in which the composition is written. Mina Hagar, contralto, displayed tender regard for the moods of the music, and sang with interesting tonal wealth. The soloists in Hadley's "The New Earth" were Nina Hagar, contralto; James Haupt, tenor; Olive June Lacey, soprano, and John Sheehy, bass.

F. W.

Plan Free Opera for Worthy Students in Chicago

CHICAGO, Dec. 4.—Free opera for students of music who cannot afford to purchase admission tickets is planned by the Friends of Opera. Subscribers unable to use their seats at any performance have been requested to communicate with representatives of the association, who will be at the Auditorium Theater every day to turn the tickets over to students. The opera company has also put aside two tickets for each performance for this purpose.

F. W.

Ornstein in Omaha (Neb.) Recital

OMAHA, NEB., Nov. 24.—The only light in the musical firmament during the past week has been Leo Ornstein, playing a recital program under the auspices of Mickel Bros. Mr. Ornstein was welcomed by a large audience. Admiration was aroused by Beethoven's Sonata Appassionata which received a notable reading.

E. L. W.



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FAVORITES OCCUPY PITTSBURGH'S WEEK

Schumann Heink, Kubelik, Letz Ensemble and Pavlowa Give Programs

PITTSBURGH, PA., Nov. 26.—The deepest of deep-voiced divas, Ernestine Schumann Heink, came to Pittsburgh, as she always comes, honestly and sincerely, singing with every ounce of vitality and with superb voice. She offered a wide range of recital numbers and for a concluding group sang the immortal Franz—and she did it in German. Let our pure patriots rave and rant, when Mme. Schumann Heink sings Schubert in the original, it is the classic Schubert as he should be sung. To say that Mme. Schumann Heink was magnificent is to say but little.

With Schumann Heink was a new baritone, George Morgan, a singer who is far on the way toward making a name for himself. The accompanist was Katherine Hoffman, and she played every number admirably.

Thanksgiving turkey and Jan Kubelik all came together, a combination which is hard to beat! That god of the Bohemians and the idol of the Magyars played as bespoke his genius. He was

eloquent but never loquacious, he was technical and pyrotechnical and he assaulted the heights of virtuosity valiantly. He gave a group of many contrasts and succeeded in getting himself encoored to a long drawn echo. The pianist, Pierre Augieras, as well as supplying faultless accompaniments, furnished a solo of concert proportions.

On Friday night the Art Society presented the Letz Quartet for the 'steenth time in its history. This distinguished foursome played as it always does, in an impeccable manner and with meticulous care for the composite phrase. They offered a program of unusual proportions. The solo feature of the concert was the new 'cellist, Lajos Shuk. He employed a pretty tone and no end of technique; he was facile and authoritative.

On Saturday afternoon and evening Anna Pavlowa came and ravished our souls and delighted our eyes with her choreographic poetry. She and her gifted company presented the *pas seul*, *pas de deux*, *pas de trois*, *pas de cinq* and a *pas de centipede*, and the vast audience assembled at both performances could not get enough. Great is Anna Pavlowa and great is Fortune Gallo the intrepid. May they ever include Pittsburgh in their peripatinations!

H. B. J.

Vanity the Bane of Vocal Artists, Says Leo Braun



Leo Braun, Who Urges Naturalness in Song as Golden Rule

MANY singers fail in their art because they are prompted by the desire for the satisfaction of personal vanity rather than by a real love of their work, according to Leo Braun, teacher of singing. Mr. Braun has had an extensive experience both in America and abroad. He has coached a number of celebrities, his songs have been sung frequently, and he is well regarded as a conductor and vocal instructor. Among his artist-pupils appear the names of Carmela Ponselle, Leola Lucey, Nonette, Kathryn Yates, Alma Braham, Adelaide Mesmer, Leonard Tresilian and others.

"Too many singers to-day," says Mr. Braun, "are striving to satisfy their personal vanity. They are entirely too mindful of the effects they are attempting to produce; too anxious to imitate the methods of a rival, especially if the rival has made good. The majority utterly fail to bring to their work a true love for it, a sincere appreciation of and

gratitude for the talent they possess. Instead of conveying to the audience the thought, 'What a wonderful song this is!' they seem to say, 'Behold how beautifully I sing this song!'

"Thinking right is half the battle when it comes to good singing. I always impress upon my pupils the fact that above all they must have confidence in themselves and not look for trouble. They should not think of the mechanics of tone production while singing a song, but transport themselves entirely into the atmosphere of their subject and allow the voice to come naturally, freely and unconsciously."

CONVENTION IN ASHEVILLE

North Carolina Music Teachers Elect New Officers at Meeting

ASHEVILLE, N. C., Dec. 3.—The North Carolina Music Teachers' Association closed its annual convention here Nov. 27 with the election of officers. Mrs. W. J. Farrell, of Meredith College, Raleigh, is president; C. G. Vardell, of Flora McDonald College, Red Springs, vice-president, and E. M. Betts, of Elon College, Elon, secretary, for the coming year.

The sessions were held in the music room of the Asheville High School. Opening addresses were made by Mrs. Crosby Adams, retiring president; Miss Dowd, of Fassifern School, and Dean Shirely, of Salem College, both the latter being former presidents of the organization.

The outstanding features of the sessions were the lectures on "Tendencies in Modern Music" by Dr. H. H. Bellamann, director of music in Chicora College, Columbia, S. C. His lectures were ably and profusely illustrated at the piano by Lenore Russell, also of Chicora College. J. A. Highsmith, of the Greensboro High School, conducted a demonstration of tests based on the Seashore research.

The members of the association were the guests while here of the Grove Park Inn management at an organ recital at the inn by Maurice Longhurst.

E. W. H.

Zoellners Acclaimed in Dallas, Tex.

DALLAS, TEX., Dec. 2.—With an audience that numbered more than a thousand, the opening concert of the Dallas University Club Series was given by the Zoellner Quartet recently in the City Temple. The Zoellners displayed an unusual fineness of feeling, as well as splendid virtuosity of technique and ensemble,

opening the program with the Beethoven Quartet, Op. 18, No. 6. The works new to Dallas were "Jour de Fête," a series of short numbers by Glazounoff, Liadoff and Rimsky-Korsakoff. For the Godard Duets, Joseph Zoellner, Jr., presided at the piano.

TOLLEFSENS WIN MANY RECALLS IN BROOKLYN

Groups of Solo Numbers Rouse Standees to Heartiest Applause of Evening

What may prove to be its biggest concert of the season—since it cannot secure Aeolian Hall for a date in March, when alone its engagements would permit of an extra entry—was that which the Tollefsen Trio gave in the Music Hall of the Academy of Music, Brooklyn, on the evening of Nov. 26. Unusual for a chamber music concert in Brooklyn was the large audience, which filled the rear of the hall with standees and recalled the players several times after each number.

The program opened with a Boellman Trio in G Major and concluded with a Rubinstein Trio in B Flat, Op. 52. These numbers were played with the usual care for smooth ensemble, but the groups of violin, 'cello and piano solos which filled in the interval were both the most artistically given and most enthusiastically received works on the program. Mme. Schnabel-Tollefsen was suffering from a cold, but her indisposition had no detrimental effect on her playing. As usual, she played the accompaniments for Mr. Tollefsen, violin, and Paul Kefer, 'cello, as well as her own solos and part in the full ensemble numbers.

Mr. Kefer, besides Lalo's "Chants Russes" and Glazounoff's "Serenade Espagnole," had to play "The Swan," by Saint-Saëns. Mme. Tollefsen's programmed numbers were Schumann's "Soaring," an Arabesque by Leschetizky and the Saint-Saëns Allegro Appassionato, the last by request. She added the C Flat Waltz of Chopin. Something of a novelty was Rubin Goldmark's "The Call of the Plains," presented by Mr. Tollefsen, together with Hubay's "Scènes de la Czaras." He gave the Canzonetta by D'Ambrosio as his encore.

The concert, which was under the auspices of the Brooklyn Institute of Arts and Sciences, gave its sponsors cause for self-congratulation, so successful was it.

Cyril Scott Welcomed by Orange, N. J., Musicians in Program of His Works

ORANGE, N. J., Dec. 1.—A significant event was the appearance of Cyril Scott, pianist and composer, in a recital of his own compositions at the East Orange High School under the auspices of Mrs. Wm. S. Nelson. The audience took particular delight in the "Passacaglia," "Lotus Land," the "Bergeronette" and the familiar "Danse Negre." Ethyl Hayden, soprano, sang several of the composer's songs, the "Lullaby" calling for a repetition. P. G.

Charles Heinroth Finds Favor in Louisville

LOUISVILLE, Dec. 1.—An audience of large proportions heard Charles Heinroth of the Pittsburgh Carnegie Institute, in an organ recital at the Church of the Messiah. It is the consensus of opinion that this was one of the best organ recitals ever given in Louisville, and thanks are due to the Kentucky Chapter of the National Association of Organists for bringing Mr. Heinroth to the city. H. P.

Idis Lazar Heard in Cleveland with Raisa and Rimini

CLEVELAND, OHIO, Nov. 27.—Idis Lazar, pianist of New York, was one of the soloists with Raisa and Rimini in the first concert of the series given in the Masonic Auditorium on Nov. 13. Miss Lazar was heard in works of Chopin and Dohnanyi.

Julia Larsen

Returns to the Concert Field



Julia Larsen, Pupil of Leopold Auer, Who is Re-entering the Concert Field

The return of Julia Larsen, violinist, to the concert field after three years' absence, adds another name to the active coterie of brilliant young virtuosi trained under Leopold Auer. Miss Larsen was born in Canada and played extensively there before going to Europe. She remained in Europe three years and it was in Petrograd as a member of Auer's class that she met Rudolf Larsen, the Danish violinist, who later became her husband. In 1914 Miss Larsen returned to America and after playing in a number of cities in Canada, came to New York.

Miss Larsen has appeared before royalty and has been highly complimented upon her artistic accomplishments by the Duke and Duchess of Connaught, the Duke of Devonshire and others. Her bookings during the coming season will be under the management of Lucille Drummond.

Abraham Haitowitz, violinist, played at a meeting of the Workman's Circle in Cooper Square, New York, on Nov. 11. On Nov. 14, Mr. Haitowitz was heard with Katarina Guerrieri, soprano, at the Jewish Center.



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BOSTON CHARMED BY TWO-PIANO RECITAL

Guy Maier and Lee Pattison
Give a Unique Program—
Tetrazzini's Recital

BOSTON, Nov. 28.—If two pianos must be played together in public, or for that matter in private, by all means Guy Maier and Lee Pattison should play them. In so doing, they may preempt only a niche in the art of music, but, in American concert-halls of these days, it is altogether their own. There is, moreover, a public to hear them and gladly, and this was made manifest on Saturday afternoon when they appeared at Jordan Hall. The two pianists deserve this good fortune. Given practice and patience enough, four hands may, doubtless, be schooled to play as two. Long since, however, Mr. Maier and Mr. Pattison passed these primary stages and now they have made their two-fold skill a veritable artistry. They shape phrases as with a single sensibility. They turn modulations, accent long gradients, as by a simultaneous prompting. They vary pace, distribute color as with a united impulse and imagination. They unfold a composer's design, open the contents of his music, as in a single-hearted, single-handed response.

The touch and the tone of Mr. Maier, heard in a concert of his own, has distinctive qualities. In similar circum-

stances, the touch and the tone of Mr. Pattison have hardly less individuality. Yet, set them face to face over two keyboards, and their hands and their voices become as one.

There is other recourse as well—to arrangements of symphonic music, for example to sportive or fanciful trifles, Mr. Maier and Mr. Pattison sought both, first, with a version of Debussy's "Afternoon of a Faun;" second, with a transcription of an organ-piece by Franck; and third, with five small pieces by Casella and two short numbers by Reynaldo Hahn. Upon Debussy's music the two pianists lavished no small felicity of tone and grace of fancy. Irridescent often was their coloring and as sensitive their rhythm. In a word, here was music, the test of insight, imagination, resource.

None of the Sunday afternoon concerts in Symphony Hall have more closely resembled the sort of musical entertainment that is highly pleasing than that which Mme. Tetrazzini gave yesterday assisted by Francesco Longo, pianist; Max Gegna, 'cellist, and J. Henri Bove, flautist.

It was especially interesting to note how the singer adapted her style and her voice to the different requirements of the lyric strain and elevated the song to a level which it hardly deserves of itself.

The concert was a real occasion. If Mme. Tetrazzini's whole American tour is characterized by equally fine success, she will be almost under obligations to make a second "final."

J. T.

GALA STARS APPEAR AT DIPPEL BENEFIT

\$8,000 Netted at Testimonial
Program—Other Events
on Week's List

CHICAGO, Dec. 4.—A galaxy of stars such as has never been heard on one program in Chicago sang for the gala testimonial concert in Orchestral Hall, Friday night, for Andreas Dippel, who lost everything he had in his venture at the Auditorium Theater last year.

Rosa Raisa, Titta Ruffo, Tito Schipa, Riccardo Martin, Yvonne Gall, Hector Dufranne, Desire Defrere, Constantin Nicolay, Margery Maxwell, Dorothy Frances, Carmen Pascova, Cyrena Van Gordon, Marcella Craft, Philene Falcon, Forrest Lamont, Carlo Galeffi, Georges Baklanoff, Francesco Daddi, Vittorio Trevisan, Vittorio Arimondi and Gergette La Motte appeared on the program. All were rapturously applauded, and the concert netted more than \$8,000 for Mr. Dippel.

John Alden Carpenter's "Birthday of the Infanta," a ballet suite based on Oscar Wilde's story, was given a splendid reading by the Chicago Symphony, Frederick Stock conducting, Friday afternoon. The entrancing themes of this work were heard to excellent advantage. Weber's Overture to "Oberon," the Mozart Symphony, G Minor, and effective performances of Wagnerian numbers completed the program.

The children's concert was offered the previous day.

Herbert Schmidt, pianist, proved himself a conscientious and accomplished master of shading in his Kimbal Hall recital Friday night. His playing of a group of compositions by contemporary composers showed dexterity and accuracy and careful attention to tonal shading.

A program of Scandinavian music was played in Orchestral Hall, Tuesday night, under the musicianly direction of Frederik Frederiksen, violinist and conductor. He drew colorful and brilliant effects from the orchestra.

Scandinavian music has often been heard on the programs of the Chicago

Symphony, and this program demonstrated the intrinsic melodic worth of the works of Finnish, Danish, Norwegian and Swedish compositions. Tor Aulin's "Master Oluf" Suite, written for Strindberg's drama, was a novelty. Other composers represented were Grieg, Alfven, Backer-Grondahl, Gade and Sibelius. The soloists were Mme. Hanna Butler and Rudolph Reuter, who gave an impressive reading of the Grieg concerto.

Morgan L. Eastman conducted a joint concert of the Edison Symphony and the Sears-Roebuck Choral Society in Orchestra Hall, Thursday night. These organizations are drawn from the employees of the Commonwealth Edison Co. and Sears, Roebuck & Co. The success of the concert undoubtedly represented much arduous work on Mr. Easton's part.

Middleton's Recital in Sioux City Evokes Admiration

SIoux CITY, IA., Dec. 2.—Last evening at the High School Auditorium Arthur Middleton gave one of the most attractive concerts ever heard in Sioux City. The splendid work of the artist, devoid of trickery or sentimentality, together with the striking type of program building, held the audience, which gave voice to its enjoyment by repeated applause. Mr. Middleton responded generously with many encore numbers. The accompaniments were skillfully played by Robert Yale Smith. This was the second of the series of five concerts under the direction of the Sioux City Concert Course Committee.

Lipkowska to Sing Wolfe Song

At her recital on Dec. 11, at Carnegie Hall, Mme. Lydia Lipkowska, Russian operatic soprano, will introduce a new song by Jacques Wolfe. Mr. Wolfe, who is well known as a pianist in New York musical circles, has set a lyric which is an old English lullaby, called "Golden Slumbers Kiss Your Eyes."

Grace Hoffman in Recital at Schenectady

SCHENECTADY, N. Y., Dec. 3.—Grace Hoffman, soprano, gave a charming song recital at the First Reformed Church last night. Ruth Rapaport played the accompaniments and was heard, also, in solos.

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The sixth annual concert of the Cambrian Male Chorus was given in the High School Auditorium on Dec. 1. Led by William Arthur Jones, the chorus showed excellent training and sang with great spirit. Louise Abrams, harpist, and Edward Rice, violinist, the latter accompanied by Earl Rice, contributed to the program. L. E. T.

OHIO MUSICIANS GATHER AT EISTEDDFOD

Musical Contest Held at Welsh Town—
Notable Ensemble Singing—
Plan Auditorium

LIMA, O., Dec. 3.—Those favored ones who were able to find a place of vantage in the Congregational (native Welsh) church on Dec. 2 at Gomer, Ohio, crowded with those of that nationality, witnessed a wonderful sight. It was a bit of Wales set down in America—an Eisteddfod; the first probably to be celebrated in the United States since before the war.

The Eisteddfod in the United States has been devoted chiefly to choral and part singing, but literature, oratory, art and sculpture have been introduced gradually into it by the native participants, as was the case on Wednesday. Prof. Jenkins Powell Jones of Cleveland was the adjudicator of the music contests, the Rev. William Surdival of Middlepoint, the conductor for the day, with the Rev. T. J. Jones, pastor of the native church, president of the day's events and adjudicator of the contests in poetry and essays; recitations and readings were judged by the Rev. R. J. Williams and Glenna Loe, Earl Rohn judged the cartoons; Grace Thomas and Mrs. Preston Waltz, the domestic science, and Prof. Harvey Peters, agriculture. Competent critics of music who were present insist that the exhibition of ensemble singing presented was one of the most beautiful and satisfying vocal performances that they had ever heard. The voices, some thirty odd, blending with nice precision, rolled and reverberated through the little church in gorgeous waves of tone color.

Winners of prizes were: Mrs. Joe Davison of Lima, soprano; Walter Grubbs of Lima, tenor; Leo Mosier of Lima, baritone, and Effie Hunt of Lima, contralto. Lima singers also won in the contest for soprano and alto duet, Mrs. Davison and Miss Hunt. But the village singers carried off the palm in the ensemble contests, especially in the old Welsh hymns as given by the five Jones sisters and their associates. Exceptional accompaniments for the singers in the evening contest were furnished by Mrs. Harry Macdonald, director of the music at St. Paul's Lutheran, Lima. Mayme Jones was the accompanist of the day sessions, and for most of the lovely singing developed in the old Welsh hymns.

Officials of the Women's Music Club are this year in a difficult position for lack of auditorium room. The Lima syndicate of five of which Frank E. Harman, impresario is secretary and trustee, and which owns a splendid site in the heart of the city, is waiting improvement in labor possibilities to begin the erection of the \$250,000 home of music, plans for which are all ready. This handsome building to be modeled on the general style of the New York Hippodrome will contain two auditoriums, one with an immense organ; an arcade, and numerous suites which will house the city's music teachers and clubs.

H. E. H.

Leon Rains Acclaimed in Gala Concert

Leon Rains, bass, who is teaching successfully in New York this season, was one of the soloists at the Gala Concert given under the auspices of the Social and Scientific Society in Carnegie Hall on the evening of Nov. 27. Mr. Rains sang charmingly an aria from Handel's "Scipio" and Schubert's "Der Wanderer." In response to enthusiastic applause he gave Schubert's "Doppelgänger" as an extra. Other soloists who shared equal success included Agathe Barsescu, Piastro Borissoff, Carlo Enciso, Anita Loew, Bernardo Olshansky and Cornelius Van Vliet. Coenraad V. Bos, Meta Schumann and Clemente de Macchi were the accompanists.

The annual New York recital of Alice Moncrieff, contralto, will take place in Aeolian Hall, Thursday afternoon, Dec. 16. In addition to other engagements, Miss Moncrieff will be heard in Hackensack, N. J., and Bridgeport, Conn.

HARTFORD MUSICIANS PROMOTE FESTIVAL

Prominent Citizens Join with
Treble Clef Club to Arouse
Musical Interest

HARTFORD, CONN., Dec. 4.—Plans which have been under way to make Hartford a leading music center have just been announced and made public. Prominent citizens have joined with the Treble Clef Club to arouse public interest and develop a large chorus which will eventually become a leading oratorio society. After its concert in January the Treble Clef Club will merge into a mixed chorus, and will plan to give a festival in May with professional soloists of the highest order. An advisory committee consisting of Mrs. A. A. Welch, Mrs. J. H. Green, Mrs. Robert Darling, Mrs. William C. Cheney, Mrs. Russell L. Jones, Mrs. Mabel Johnson, Mrs. H. H. Armstrong, Mrs. John A. Ingersoll, Mrs. J. W. Alsop, Mrs. Emerson G. Taylor, Mrs. John L. Way.

Mrs. F. Minot Blake, John Spencer Camp, Benjamin W. Loveland and P. Furlang are making an appeal to the public to help financially through subscriptions of the nominal sum of \$5 per annum, which will entitle each to an associate membership. The officers of the Treble Clef Club conferring with the advisory committee are E. Grace Gilmore, president; Mrs. Thomas E. Couch, vice-president; Lucy Allen, treasurer; Mrs. Helen Seymour Burnham, secretary, and Edward F. Laubin, director. Although Hartford at this time has no suitable auditorium in which to give a festival of this kind it is hoped that with the forming of this organization the citizens will realize the pressing need of a suitable auditorium. T. E. C.

The home of Mrs. Marie Stetson, Brooklyn, N. Y., soprano, was robbed of jewelry and silverware last Monday.

Theatrical and Musical Professions Vindicated by Secretary of State

A statement of the Secretary of State of the State of New York, recently made public, gives the lie to the popular impression of vice and misbehavior among the theatrical and musical professions. Out of 8947 persons convicted of crimes of various sorts in courts of record in New York State for the year ending Oct. 31, 1920, only forty-three were even remotely connected with these fields of livelihood. In detail, the list is as follows: Eleven actors, three actresses, seven moving-picture operators, sixteen musicians, two ushers and three who gave their profession vaguely as "theatrical business." The ratio is relatively the same as that of the previous year.

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How Schubert, Schumann, Franz and Brahms Have Voiced the Universal Yearnings in Their Songs—Pulsating Sympathies of the Cycles

By NELSON ILLINGWORTH

TO know Lieder is to love them. And knowing, who can but sing them and revel more in their beautiful joys and consolations as our devotion increases. For here is the very temple of vocal music, where alone heart may speak to heart.

I love them because they have meant much to me. And being so to one, they must be so to all. For wherein are we different? Under our trappings, all hearts beat to the same fundamental rhythm of human sympathy. As Emerson so beautifully says, "To believe that what is true for you in your own heart is true for all men—that is genius." Have not Schubert, Schumann, Franz, Brahms, and all the other great apostles of the song world made this manifest? In voicing their yearnings and hopes, which they, as units of the whole, felt, they spoke for all; and we, as part of the whole, respond with delight when we hear. The eternal rhythm of human sympathy expressed by these rare souls consoles their fellow beings in travail, not alone yesterday and to-day, but forever. And when we would think of this vast wealth of expression, this well nigh sacred outpouring of what we, in our inner beings, hold dear, by these true democrats who would assuage all by communion in art; we can voice our thanksgiving by sharing with others that which we now cherish.

And what a wealth is here! A fulfillment for whatever need. Schubert, with his lofty idealism, glowing with a human love that embraces all; Schumann, with

a more personal yearning, singing always in poetic fancy; Franz, ah, one would feel that here was the very kernel of song, almost a heart within a heart, rich and warmly throbbing; Brahms in his sanctuary, gently but ever leading to a philosophy, beautiful and serene; Wolf in surging emotion, pictured with titanic psychology and impetuous fervor; Grieg, who with each gentle charm, leads us into the realms of dreams and fancies wherein all would fain dwell. For all is here. Our every need is fulfilled. Could any art have been more faithfully served?

Exquisite Song Cycles

Then think of the wonderful journeyings into which we are borne by the exquisite song cycles. The almost ethereal "To the Distant Beloved"; then the lovely "Miller Maid"; the "Swan Songs"; the "Poet's Love," with its tender yearning and despairing lament; the exquisite and deeply touching humility of the "Woman's Life and Love"; the wild "Gipsy Songs"; the lovely "Songs of the Reeds"; "The Lover's Confession." And that veritable avalanche of human emotion, "The Winter Journey." In all art, is there anything more ineffably sad, and covering a wider range of emotion, than this mighty monument bequeathed to the realm of song?

Ah, this so wonderful an inheritance! Let us not be found remiss in incorporating it into our lives, for song is our very life if we would truly live. Come, that we may sing from our hearts these divine voicings that are the very manna of life and art. The Music's the thing!

ments for Mrs. Alcock were furnished by Harry Oliver Hirt. A most successful benefit program was given Nov. 28 at the Roanoke Theater. Those participating were Mrs. Beverly Wortham, soprano; Nathalie Pace, contralto; J. Breakell, tenor, and Judge C. A. Woodrum, of the First Baptist Quartet; Mrs. Earnest Baldwin, Charles Borjes, the Kazim Shrine Chanters composed of about sixteen male voices, and Mrs. George Hurt, soprano; Mrs. Robert Hatcher, contralto; Harry Nash, tenor, and Lee Rogers, baritone, of the Calvary Baptist Quartet. G. H. B.

Ovation Accorded Lazaro as Guest Artist with Creatore in St. Louis

ST. LOUIS, Dec. 3.—Hipolito Lazaro, the Spanish tenor, singing as guest artist in last evening's performance of "Rigoletto," by the Creatore Opera Company, in the Odeon Theater, had what was undoubtedly one of the greatest operatic triumphs ever known in this city. A capacity audience greeted the efforts of Mr. Creatore and his singers, but while enthusiasm ran high for the general ensemble it remained for Mr. Lazaro's singing of "La donna e mobile" and "Questa O Quella" to bring out all the audience's latent possibilities for applause. Mr. Lazaro was in magnificent voice. His top notes were clear as a bell and rang like a great chime through the auditorium. Arrangements are now being discussed to bring Mr. Lazaro to St. Louis in recital.

Helen Stanley Evokes Enthusiasm in Oklahoma City

OKLAHOMA CITY, OKLA., Dec. 6.—The crowning event of Thanksgiving was the concert given by Helen Stanley in the High School Auditorium. The affair was under the auspices of the Sorosis Club. Mme. Stanley scored especially in her ballad group, although every number was received with enthusiasm. C. M. C.

Roanoke Club Gives First of Concert Offerings

ROANOKE, VA., Nov. 30.—Merle Alcock and the Elshuco Trio were heard in joint recital at the Academy of Music, Nov. 26, this being the first in a series of concerts under the management of the Thursday Morning Music Club. These artists were well received. Accompani-

the erection of a community building which would be more adequate for musical affairs and especially musical enterprises on a large scale. Many prominent artists could be brought to the city, but under present conditions the managers will not book them in small auditoriums. A plan for the erection of such a structure was outlined by Dr. Collmar. The club voted to have its committee investigate and to confer with other organizations on the project. E. D. L.

Goodson Plays for Ottawa Club

OTTAWA, CAN., Dec. 4.—The first evening concert of the season sponsored by the Ladies' Morning Music Club was given at the Chateau Laurier on Nov. 29 and was a decided success. Katharine Goodson gave of her best and was warmly received. By a special arrangement, the fortnightly morning concerts are to be repeated the following Saturday evenings at the Halycon Club, an organization of lady civil servants.

Charles Marchand, baritone and exponent of French-Canadian folklore, gave an interesting farewell recital on Dec. 2, before leaving for Montreal, where he is making his headquarters. A. T.

Homers Charm Audience at Worcester, Mass.

WORCESTER, MASS., Nov. 29.—The gifted Homer family delighted a large audience, Nov. 22, in Mechanics Hall, in the second of the series of Steinert Concerts. The artists were Mme. Louise Homer, Louise Homer and Sidney Homer, represented by his songs. Mme. Homer sang two Hadyn arias and Miss Homer was heard in excerpts from Handel and Mozart. The family atmosphere, the exquisite voices blending charmingly and songs dear to music lovers, made it an evening unique in the annals of musical Worcester.

Georgia MacMullen Admired in Recital at Utica

UTICA, N. Y., Dec. 6.—Georgia MacMullen, soprano, sang to a small but appreciative audience last night in the State Armory at a benefit arranged by Troop G, First Cavalry, N. Y. N. G. Her program was an ambitious one and she responded to several encores. Miss MacMullen's voice is one of flute-like texture. The singer appeared at a slight disadvantage in the large armory as the acoustics are not of the best. Assisting Miss MacMullen in the concert were Edward V. Meyer, flautist, and Frederick Bristol, pianist. A. E. P.

Eddy Brown, Seagle and Davies Heard by Dallas Audiences

DALLAS, TEX., Dec. 6.—Recent musical events included a joint appearance in the Coliseum of Eddy Brown, violinist, and Reuben Davies, pianist, whose numbers were much appreciated by an audience of 1100. Josef Bonine was the accompanist for Mr. Brown. Oscar Seagle, baritone, under the auspices of the University Club and with Hector Dansereau, accompanist, made his annual appearance at the City Temple last week. An audience of 900 persons gave him a warm welcome. C. E. B.

Myrna Sharlow Opens Concert Series in Richmond, Ind.

RICHMOND, IND., Dec. 1.—Myrna Sharlow, soprano, opened the second series of concerts given under the auspices of Samuel B. Garten, dean of the Department of Music and Dramatic Art in Earlham College, before a capacity audience in Lindley Hall, Nov. 19. Miss Sharlow was received with enthusiasm.

Granville English, Miss Sharlow's accompanist, was heartily received in his solo number, and was given an ovation after one of his own songs, "Lullaby." E. G. W.

Marguerite Fontrese Aids Red Cross

One of the admired artists in the recent tableau-pantomime, "The Spirit of Service," presented by the New York County Chapter of the Fourth Red Cross Roll Call at the Lexington Theater, was Marguerite Fontrese, contralto. Miss Fontrese appeared as *The Spirit of Service*. Her name was familiar to many in the audience as the model for the well-known Red Cross poster, "The Greatest Mother in the World."

Guiomar Novaes has been engaged to play in Paris with La Société du Conservatoire and also in London before coming to the United States, where she has many engagements for the months of January, February and March.

French Composers Want Tax Placed on Excess Foreign Music

PARIS, Dec. 9.—Protesting against what they believe is partiality toward German music, several of France's leading composers have started an appeal urging more native music. The instigators of this movement have suggested to the government that it collect a special tax from forces who present more foreign works than native numbers.

"Consult the programs," says the protest, "and you will see that Liszt, Chopin, Schumann and sometimes Bach and Beethoven are represented, but rarely French works. It is a scandal which must cease."

Leaders in the movement are Fauré, Messager, d'Indy, Bachelet, Hue and Roussel.

San Antonio Forces Assisted by Braslau in First Concert

SAN ANTONIO, TEX., Dec. 1.—The San Antonio Mozart Society opened its seventh season, Nov. 22, at Beethoven Hall with customary success. Sophie Braslau was the soloist. Rarely, if ever, has an audience here been so tumultuous in its approbation of an artist. Ethel Cave-Cole, as accompanist, offered valuable assistance. The occasion was the first appearance of the Mozart Choral under the new conductor, Oscar J. Fox, and its numbers were sung with fine effect. Violin obligati were played by Bertram H. Simon and Walter P. Romberg, with Elena Mackensen at the piano. G. M. T.

Newark Festival Association Plans Special Night in Annual Series

NEWARK, N. J., Nov. 27.—A new departure in the plans of the Newark Festival Association provides for a "Newark night" in addition to the usual three evenings of music in the Annual Concert Series to be given next May. Nine choral organizations will compete for local honors and prizes at the Newark concert, which will be open to all subscribers to the series without charge. There will also be four local soloists, chosen by judges, who will represent the achievements of Newark in vocal and instrumental fields. P. G.

Schola Cantorum Lists Noted Artists for Lecture-Musicales

A series of five lecture-musicales, inaugurated last year by the Advisory Council of the Schola Cantorum, Kurt Schindler, conductor, is announced this season to be given at the homes of various persons, socially prominent, beginning on Dec. 18. Mme. Nina Koshetz, Russian soprano, will open the course, which will be followed by Percy Grainger on "The Art of Cyril Scott," with illustrations by Mr. Scott; Poldowski, on the poet Verlaine, with illustrations of her own settings to his poems; W. J. Henderson on the "Orchestra and Its Instruments"; Edward Burlingame Hill on "Phases of Modern French Music."

"Demonstration Week" by Syracuse Music House

SYRACUSE, N. Y., Nov. 30.—During the week, demonstrations on the Ampico Reproducing Piano were given by the Clark Music Company. Sigmund Spaeth, editor of the Ampico Recording Department, together with Henry Souvaine, pianist and Ampico artist, and Penelope Davies, mezzo-soprano, gave a series of lectures and recitals. Among a number of demonstrations there were "comparison recitals" at the North and Central High Schools and at the Crouse College of Fine Arts.

Melrose Orchestral Association Opens Season

MELROSE, MASS., Nov. 29.—The Melrose Orchestral Association opened its season Nov. 22. Under the leadership of Elmer Wilson a program consisting mainly of light pieces but including several ambitious numbers was given. Two movements from Dvorak's "New World" Symphony and Elgar's "Pomp and Circumstance" were among the items. Delicacy and vividness of expression characterized the lighter numbers, and in MacDowell's "To a Wild Rose" arranged for string orchestra by Mr. Wilson, the musicians reached their highest point.

Furore at Chicago Opera as Galli-Curci Returns

Coloratura Evokes Tremendous Enthusiasm as "Lucia"—Her Voice at Its Best—Ruffo Given Riotous Reception as "Rigoletto"—"Jacquerie" Much Admired at Repetition—A Superb "Tosca"

CHICAGO, Dec. 4.—It took Amelita Galli-Curci to break the rule of the Chicago Opera Association, "encores not permitted." In her first appearance of the season, as *Lucia*, Wednesday night, her silvery voice and effortless singing roused the audience to so tremendous a pitch of enthusiasm that she had to repeat the cadenza in the mad scene. The rule had been declared to be inflexible, but the audience refused to quiet down until its insistent demand for an encore had been satisfied.

Mme. Galli-Curci's voice had gained an added shade of richness since last season, if that be possible. She sang with such ease, and scattered her gems of sound so effortlessly, that she seemed to be playing. That wonderful floating tone, indescribable, like nothing else in the world, was richly in evidence. The time-worn melodies, with their embroidery, and capable of still further embroidery, exactly suit the Galli-Curci style. She made the rôle alive and sparkling with her glorious voice, and did not hesitate to color the themes with embroidery of her own.

In the garden scene, and again in the mad scene she skipped whole octaves, added delicate runs and trills, not in the score, interpolated cadenzas, and gave the audience so much more coloratura than it had expected, that it was like going to a dinner and finding a feast prepared.

Tito Schipa's exquisite lyric tenor found a grateful rôle in *Edgardo*. His somewhat explosive utterance gave passion to the sextet scene, and he aroused some well-deserved enthusiasm by his sincere delivery and the beauty of his voice.

Giacomo Rimini, as *Lord Henry Ashton*, suffered from the tremolo that marred his singing in previous years, a defect which, in other operas this season, he has overcome. He gave an authoritative impersonation.

Jose Mojia was a dandified figure as the betrothed suitor of *Lucia*, and disclosed a light and pleasing tenor. Constantin Nicolay sang *Raymond* with clean phrasing and rich tones.

Pietro Cimini, conducting, gave an exceptionally fine reading of the time-worn score, making it as rich and vivid, in its play of color, as a brand new opera.

"Andrea Chenier" was repeated Thursday night, with Edward Johnson as *Andrea*, Ruffo as *Gerard* and Raisa as *Madeleine*. Gabriel Santini conducted. Mr. Santini showed himself a thorough musician, and his artistic, restrained conducting allowed the singers to be heard through the orchestral screen, which was not the case in the previous performance.

The three principals did some splendid singing in this opera of the French revolution, seizing the dramatic opportunities, and figuratively tearing the roof off with their fortissimo high notes. Raisa never sang with more brilliant tone, and Ruffo was more restrained and natural in his hysterics during the tribunal scene. Cyrena Van Gordon gave dramatically effective and vocally gorgeous rendition of the parting of the old woman, *Madelon*, from her grandson. Jose Mojica as the foppish spy, and Teofilo Dentale as the officious *Mathieu* gave interesting bits of character work. Friday night the Auditorium was dark, for the first night since the season opened.

A Fine "Sonnambula"

Galli-Curci and Tito Schipa breathed life into Bellini's sleepy old opera, "*La Sonnambula*," in the Auditorium Theater Saturday afternoon. Without much action, with long sections of dialogue and solo work during which the plot stands still, it was saved by Bellini's beautiful melodies, and the supreme artistry and loveliness of the vocal dress in which these two artists decked out the melodies assigned to *Amina* and *Elvino*.

Galli-Curci returns to Chicago with her voice at its best. No weariness marked her arias, but trills and cadenzas flowed spontaneously from her, apparently effortlessly, and through all

her singing ran that golden voice, which, at its best, is the highest expression of coloratura art to-day.

Tito Schipa's voice was like honey, and his singing of the florid arias was restrained, masterful, easy.

Virgilio Lazzari, as *Count Rudolph*, sang with robust, manly bass tone, well modulated, and expressive of varying moods. A routined singer, a dependable artist, he was thoroughly at home in Bellini's music. He made an impressive and dignified *Count*.

Philene Falco as *Lisa*, the innkeeper, and Frances Paperte as *Teresa*, the mother, sang acceptably. Pietro Cimina gave an artistic and thoroughly musicianlike reading of the score.

Titta Ruffo, as *Rigoletto*, carried his audience by storm Sunday afternoon, Nov. 28. The performance was an extra, out of the subscription series, but every seat was taken.

Ruffo's *Jester* was a superb creation. But more striking than his eloquent acting was his singing. Disregarding every rule of pitch, smoothness, tone production, legato, he yet swayed his audience by the passion of his utterance, the pathos of his tones, his tragic intonation. The reception given him was riotous.

Joseph Hislop, as the *Duke of Mantua*, found a rôle that exactly suited his rich, pure tenor voice. He sang with a careless abandon and joyous vocal beauty that marked him as a truly great singer of the operatic stage. The lilting melodies of Verdi's score are a severer test of a good voice than the more rambling music of present-day composers; and Hislop met the test in splendid fashion.

Florence Macbeth was the *Gilda*. Her voice was light and sweet. Teofilo Dentale, a newcomer, sang *Sparafucile*, and Carmen Pascova was *Maddalena*.

"Jacquerie" Again

Gino Marinuzzi's torrential "Jacquerie" was repeated Tuesday night, with one

change in the cast, Teofilo Dentale singing the *Viscount Corrado* in place of Virgilio Lazzari.

"Jacquerie," on second hearing, seemed more than ever an opera destined to take its place in the permanent repertory of favorites. Certain lovely themes, which were lost in the war of battling instruments on the opening night, stood out as exquisite gems. In the second, and again in the third act, lovely haunting themes on the solo 'cello, exquisitely played by Bruno Steindel, charmed the ear.

Yvonne Gall's impersonation of *Isaura* seemed somewhat more restrained than on the opening night, and Edward Johnson projected his beautiful tenor voice more easily through the orchestral screen of this swirling, eddying, passionate opera. Carlo Galeffi gave again his tragic, impassioned version of *William* the father.

The first act sounded much more alive than on first hearing. The minor rôles were very creditably taken by Teofilo Dentale as the *Viscount*; Olga Carrara as *Glorianda*, his spouse; Desire Defrere as the *Herald*; and Vittorio Trevisan as the officious *Notary*.

"Tosca," repeated Monday night with Raisa, Hislop and Baklanoff in the principal rôles, was a production meriting the epithet "great."

Rosa Raisa's voice gave the effect of a gorgeously colored painting, so varied and expressive it was at all times. She and Baklanoff have worked out the scene in the second act, until it has become almost too realistic for delicate souls who like a little left to the imagination in their stage murders and forced love-making. Baklanoff was an impressive *Scarpia*. Joseph Hislop sang well, but occasionally overshot the pitch. Vittorio Trevisan's characterization of the *Sacristan* remains, as in former seasons, one of the most artistic buffo impersonations ever seen.

FARNSWORTH WRIGHT.

HEAR LONDONERS AND SAN FRANCISCANS

Chamber Music Forces Combine in Program—Lhevinne and Local Artists Appear

SAN FRANCISCO, CAL., Nov. 28.—The third concert of the season by the San Francisco Chamber Music Society on Monday evening in the Colonial ballroom of the St. Francis Hotel presented our own organization and the distinguished London String Quartet. The first number, Mendelssohn's Octet, Op. 20, was a perfect performance in which no one artist overshadowed the exquisite ensemble.

The same may be said of the Enesco Octet in C Major, Op. 7, which, while new to the audience, was greatly enjoyed and enthusiastically applauded. The lovely Mozart D Minor Quartet was the only number in which the visitors were heard alone, and at its close the applause was so insistent that a repetition of the last movement was given. It was a wonderful concert, all the more conspicuous for the fact that only three rehearsals were possible as the London Quartet did not arrive until Friday.

The "Pop" concert by the San Francisco Symphony on Sunday afternoon offered a program of great interest. Assisting at the harp was Kajetan Attil.

Josef Lhevinne gave a magnificent program at the Scottish Rite Auditorium on Sunday afternoon. He also played a splendid program for the Berkeley Musical Association on Tuesday evening at Harmon Gymnasium.

At the last recital of the Ada Clement School, Eula Granberry was soloist.

At its last meeting the Pacific Musical Society presented "The Fountain of Youth," a play written by Edward H. Coblentz with a musical setting by Uda Waldrop, which was repeated at the Fairmont Hotel on Thursday evening. The story was read by Charles C. Trowbridge, while the music was sung by

Charles Bulotti, Harold Pracht, Marion Vecki, Austen Sperry, L. A. Larsen and Harold Brayton.

Last Monday Mary Carr Moore-Duclos was honor guest at a luncheon and musical tea given by Mrs. J. J. Connell. The afternoon was devoted to the compositions of Mrs. Duclos with the composer at the piano. Mrs. E. E. Bruner, president of the San Francisco Musical Club, gave an artistic interpretation to several dramatic songs, and Dorothy McCargar sang two groups.

A special program of eighteenth century French music was given in connection with the Loan Exhibition of Paintings by Old Masters at the Palace of Fine Arts on last Sunday afternoon. Those participating were: Ada Clement, pianist; Nathan Firestone, violinist; Andre Ferrier and Zelia Vaissade, vocalists; Marvel Ladd and Beatrice McDonald, classic dancers; Marie Vaissade and Ethel Palmer, accompanists. It was interesting in every detail.

Irene Pavloska, a member of the Chicago Opera, was the soloist at the California Theater on Sunday morning. Her beautiful mezzo-soprano voice captured the audience. The orchestral offerings and organ solo completed the program.

The Strand Theater has been featuring Signor Neri in selections from grand opera during the past week. The singer scored a decided success. E. M. B.

NATIVE PROGRAM IN BANGOR

Local Musicians Devote Entire Program to Works of Living Composers

BANGOR, ME., Dec. 6.—A program of unusual interest was that given at the home of June L. Bright, on Nov. 30, when the Schumann Club, assisted by Allan R. Haycock, tenor, and Harold Doe, violinist, presented a program of compositions by living American composers, the majority of the numbers receiving their first performance in this city at this time through the courtesy of the composers and publishers. Before each group Miss Bright gave a brief sketch of the life of each composer.

Mr. Haycock delighted with his singing of two groups of songs by Alice M. Daniel, Charles Huerter, Mary Turner Salter, Robert Carvel and J. W. Bischoff.

Harold Doe gave a fine interpretation of H. T. Burleigh's "Southland Sketches," and played the violin obbligato for Mrs. Frederick Jacques in Clay Smith's "Sorter Miss You." Mrs. Jacques was also heard with much pleasure in songs by Geoffrey O'Hara and Clay Smith. Anna Strickland charmed with her singing of one of Howard Brockway's "Lonesome Tunes" and a group by Frederick Vanderpool. Dorothy Doe appeared in the double capacity of accompanist and pianist, playing numbers by Hadley and Carrie Jacobs Bond, while Mrs. Evelyn Holyoke Brown delighted in A. Walter Kramer's "In Elizabethan Days." Mrs. Linwood Jones gave much pleasure in her singing of songs by Gantvoort, Victor Herbert and Arthur Penn. Mrs. Hilliard Johnston offered a group by Cadman and Woodman. The program opened with a trio, composed of Estelle Bowman, violinist; Mildred Beverley, cellist, and June Bright, pianist, which played Herbert's "Air de Ballet." The accompanists were Dorothy Doe, Isabel Weston and Mary Hayford. J. L. B.

WERRENATH IN INDIANA

Baritone Sings Interesting Program at Evansville Coliseum

EVANSVILLE, IND., Nov. 29.—Reinald Werrenath sang before a large audience at the Coliseum on Friday night, the occasion being the first use of the hall since certain improvements in acoustics were effected. The baritone gave an interesting program in masterly style. Harry Spier was an excellent accompanist. James R. Gillette, as a closing number, played a Tchaikovsky valse on the Municipal organ.

Reginald W. Billin, baritone, director of music at the Evansville College, gave a recital on Monday evening, assisted by Mrs. Donald French, pianist. The program ranged from old French and Italian songs to the modern. The Municipal organ recitals began Sunday. The cantata, "The Pilgrims of 1620," by E. S. Hosmer, was given by Mrs. Sidney Oberdorfer, soprano, Mrs. E. E. Hoskinson, contralto, and Ed. Ortmeyer, bass. They were assisted by the volunteer choir of St. John's Church. James R. Gillette accompanied and directed. H. B. O.

Rebecca Clarke Cordially Received at MacDowell Club

A cordial reception was accorded Rebecca Clarke, the gifted violinist, when she appeared before the MacDowell Club on the evening of Dec. 5. Miss Clarke played charmingly her own sonata and the F Minor Sonata of Brahms, with James Friskin, pianist. She was also heard in artistic interpretations of "Lullaby" and "Grotesque" duets of her own composition, with May Mukle, cellist. The large audience included many prominent musicians.

Bert Gardner



Some Recent Criticisms of Warford Pupils' Work No. 3

"A fine singing voice of rare quality." *Watertown (N. Y.) Daily Times*.
 "An excellent voice and a pleasing personality." *Troy (N. Y.)*.
 "With the exception of Bert Gardner the singing voices of the company did not contribute largely to the pleasure of the entertainment." *Boston Globe*.
 "At no time did they back Bert Gardner into the shadows; he is a good dancer, a more than good singer and a most acceptable performer." In "Flo Flo," at Detroit, Mich.
 Studios: Metropolitan Opera House Building, New York.

Claude Warford



BUFFALO ADMIRES LOCAL COMPOSITIONS

Works by Three Women Featured—Kreisler and Scott Triumph in Recitals

BUFFALO, Dec. 2.—The Orpheus Society began its fifty-first season on Nov. 29 by giving a fine concert under the direction of John Lund. The chorus is exceptionally good this season and sang effectively both a *cappella* and in other numbers. The soloist, Fernando Guarnieri, baritone, pleased the audience greatly. The significant numbers however on the program, were three original compositions by women, arranged for orchestra by Director Lund, who has given time and encouragement frequently to creative local talent. The Buffalo composers were Mary M. Howard, represented by a charming "Country Dance" and Anita Frank, whose really beautiful "Berceuse" made a deep impression. Alma Grayer Miller of Lockport, was the third composer with a work, entitled "Sprites." This was arranged by Director Lund for piano and orchestra, W.

J. Gomph playing the piano part brilliantly.

Under the auspices of the Musical Arts firm, Fritz Kreisler appeared in Elmwood Music Hall on Nov. 30, before an audience that filled every available seat and every available inch of standing room in the big hall. His playing on this occasion reached great heights of beauty. There was ever in evidence refinement of style, unerring musical proportion and lovely tone, and the audience gave him ovation after ovation. Carl Lamson, the accompanist, gave of his best and it was superlatively fine.

A deep debt of appreciation is due the Chromatic Club for giving Buffalonians the privilege of hearing Cyril Scott, the English composer-pianist. Mr. Scott elected to play his own compositions and the performance was of highest educational value. While portions of his program numbers were caviare to the uninitiated in modernism, to the many musicians present breadth and vision were given play. It was an evening of interest, and Mr. Scott, who received many recalls, was obliged to add extras. He received an ovation at the close of his program. F. H. H.

THREE ARTISTS IN READING

Local Orchestra's Opening Concert Another Event in City

READING, PA., Nov. 29.—The third concert of the Haage series took place in the Rajah Theater Tuesday evening. Idelle Patterson and Edgar Schofield appeared in place of Julia Claussen, who, on account of illness, has canceled her engagements. Both singers were well received. May Muckle, cellist, repeated her former success here and in a Suite by Valentine gave evidence of added powers both in execution and interpretation.

The Reading Symphony of fifty-five men opened its eighth season last Sunday afternoon. Beethoven's Fifth Symphony, Mendelssohn's overture to "Athalia," and a tone poem of Saint-Saëns were given with unusual warmth. Joseph Stopak, violinist, offered the Concerto in G Minor by Bruch and a group of shorter numbers. For sheer beauty of tone his equal has not been heard here and a return appearance is certain. W. H.

Verdi's "Don Carlos" Next of Metropolitan Revivals

"Don Carlos" will be the next of the promised novelties and revivals at the Metropolitan Opera House, General Manager Gatti-Casazza having announced the seldom heard Verdi work for performance during the week Dec. 20-27. Although the cast has not been given out, it is understood that Ponselle and Martinelli have studied and rehearsed the soprano and tenor parts. It has been many years since the opera was sung at the old Academy of Music, in New York, and it has not previously been in the repertoire of Gatti-Casazza's singers at the Metropolitan. First produced at Paris in 1867, it was revised and improved by Verdi in 1883.

Dallas Orchestra Welcomed in Initial Appearance of Season

DALLAS, TEX., Dec. 6.—The Dallas Symphony gave its initial concert of the season in the Municipal Auditorium on Nov. 26 before 1000 enthusiastic admirers. The work was not quite as good as that done at the end of last season but this is accounted for by absentees at rehearsals. Mrs. Kellerman was an excellent accompanist. C. E. B.

Minnie C. Stine and Associates Appear for People's Music League

On Thursday evening, Dec. 2; Minnie Carey Stine, contralto, was heard with Carmela Ippolito, violinist, and Martha Whitmore, 'cellist, as a concert under the auspices of the People's Music League of New York. Miss Stine was received with great favor.

San Carlo Forces Welcomed in Four Performances at Fort Worth

FORT WORTH, TEX., Dec. 2.—The chief attractions of the past week were the four performances of opera given by the San Carlo Company. "Rigoletto" on Monday night, with Mario Valle in the title rôle and Consuelo Escobar as Gilda, made a decidedly favorable impression. Madeline Keltie as Nedda in "Pagliacci," and Giuseppe Agostini as Turiddu in

"Cavalleria," were the admired singers of the double bill on Tuesday night. Wednesday matinée featured Nabuko Hara, who made a charming *Butterfly*, being ably supported by Stelle de Mette as *Suzuki*. The closing performance, "Trovatore" was one of the best given. The outstanding member of the cast was May Barron as *Azuena*. The audiences were only fair-sized, but very enthusiastic. C. G. N.

Chicago Admires Moiseiwitsch as Symphony Soloist

CHICAGO, Nov. 29.—Benno Moiseiwitsch showed himself to be a master of pianistic art as soloist Friday afternoon with the Chicago Symphony. He played with clean technical skill, superb musicianship and youthful exuberance. Even more enjoyable than his playing of the Schumann concerto was his work in Schelling's "Fantastic Suite for Piano," that swirling, torrential, strange concoction of musical complexities, where in "Dixie," "Swanee River" and "Yankee Doodle" twist and turn and whirl. Bruch's prelude to "Loreley" was enjoyable for the exquisite work of the orchestra in tone gradation, and the beauty of the strings. Hill's "Steinsson" proved an interesting group of trivialities. F. W.

Merle Alcock and Lambert Murphy Give Joint Recital in Chicago

CHICAGO, Nov. 27.—Merle Alcock, contralto, and Lambert Murphy, tenor, were heard in joint recital Sunday afternoon in Kimball Hall. Mme. Alcock's voice in all its registers possessed an unusually agreeable and expressive quality. Mr. Murphy showed himself a routinized artist, singing such songs as Gaston Paulin's "Avril pose ses pieds lents" with tenderness and delicacy, while imbuing Fourdrain's savage "Chevauchée Cosaque" with fire. F. W.

Fay Foster Appears at Philadelphia Benefit

PHILADELPHIA, Nov. 25.—"The Talk of the Town" was the title of a highly successful entertainment given by society women of this city recently for the benefit of the Polyclinic Hospital. A feature of special interest was a cabaret scene of Italian songs presented by Fay Foster, composer and teacher, of New York, with two of her Philadelphia pupils, Mrs. James M. Anders and Mrs. Samuel Woodward.

Jan Chiapusso in Chicago Recital

CHICAGO, Nov. 28.—Jan Chiapusso, pianist, played in Kimball Hall last Sunday afternoon. Here was a pianist who played fluently and struck no incorrect notes, yet lacked the vital spark of color and rhythm. F. W.

Fay Foster Pupils Give Concert for Philadelphia Club

PHILADELPHIA, Nov. 30.—An ambitious program was given at the Bellevue-Stratford recently by pupils of Fay Foster, composer and teacher, whose headquarters are in New York. This event was under the auspices of the Philadelphia Music Club. Mrs. James Anders, Mrs. Samuel Woodward and Mrs. Sutton of Philadelphia, and Pauline Jennings,

Mrs. Alice Quinn and Lou Stowe, all of New York, participated. The numbers given were drawn from such varied sources as Italy, Russia, Norway and the Middle Ages. There were also musical recitations and American songs. Over 500 persons were present.

Lada and Assisting Artists Appear in Augusta

AUGUSTA, GA., Nov. 29.—What proved a most artistic event was the appearance of Lada, the concert dancer, at the Tubman School on Thanksgiving Eve. The charming grace of this young terpsichorean afforded great pleasure to those who attended. Lada was ably assisted by Mabel Corlew, soprano, the Pawling Trio, and Sue Brittingham, a local artist who has just made her professional debut as a danseuse. B. H. Dixon, of this city, presented the artists for the benefit of the Children's Home of Augusta. H. P. C.

Waterloo (Iowa) Club Features Works by Local Composers

WATERLOO, IOWA, Dec. 6.—Compositions by Iowa composers founded the feature of the last meeting of the Fine Arts Club in the auditorium of the Sacred Heart High School. The meeting was opened by an address on the composers of this State by Mrs. B. J. Howrey, after which compositions by Frederick Knight Logan, Edward B. Scheve, Horace Alden Miller, Ernest Lee and Grace Clark de Groff were heard. Waterloo composers represented on the program were Beulah Vick Bickley, Bernice Runkell, Frederick Mills Ross. B. C.

Joint Recitalists Score in San Diego

SAN DIEGO, CAL., Nov. 24.—Wednesday evening marked the opening of the Kieling Concert Course, the program being given by Alice Gentle, mezzo-soprano, and Kajetan Attl, harpist. Miss Gentle's beautiful voice combined with her winning personality won her audience from the start and she was compelled to repeat many of her numbers. Both Mr. Attl and Miss Gentle were recalled again and again and responded to more than a dozen encores. They were ably assisted by Frank Moss, accompanist. W. F. R.

Wilmington, Del., Dedicates New Nine-Ton Chimes

WILMINGTON, DEL., Dec. 6.—A chime of fourteen bronze bells, an exact copy of the set in the tower at Cornell University, and the gift of Mr. and Mrs. Melville Gambrell to the Grace Methodist Episcopal Church, was dedicated on Thanksgiving evening with Bishops William F. McDowell of Washington, and Charles L. Mead of Denver, in charge of the ceremonies. The bells weigh nine tons and the set is said to be the largest in this section of the country. T. H.

David Mannes Appeals for Violins to Replace Stolen Instruments

David Mannes, director of the Music School of the East Side House on East Seventy-sixth Street, New York, has issued an appeal for a number of violins to replace those stolen on Saturday night of last week when the house was broken into and six instruments belonging to the children were taken. Mr. Mannes has suggested through the New York press that some of the "silent violins" tucked away, be used as Christmas gifts to these children whose lives are made happier through the serious study of music.

Miller and Van der Veer Heard Together in Cedar Rapids, Ia.

CEDAR RAPIDS, IA., Dec. 1.—The College and Community Concert Course here opened auspiciously Dec. 1 with a concert by Nevada Van der Veer, contralto, and Reed Miller, tenor. A goodly crowd of townspeople and Coe students attended the concert, which was held in the Sinclair Memorial Chapel. The entire program was appreciated. The audience was pleased by the playing of Stewart Wille, pianist, who offered the accompaniments and a piano solo group. C. H. G.

NEWARK, N. J., Dec. 2.—A new entrant into the managerial ranks in this city is Mary Lindsey Oliver, who will present Toscanini and his orchestra at the Newark Armory on Jan. 12. P. G.

AMATO AND BEALE REVISIT LOS ANGELES

Operatic Favorites Heard in Recital—Philharmonic Programs Offered

LOS ANGELES, CAL., Nov. 28.—The principal musical event of the past week was the appearance, Saturday afternoon, of Pasquale Amato and Kitty Beale on the Philharmonic course of concerts, at Trinity Auditorium. Amato had not sung here for eight or nine years, but his reputation drew a large audience. His reception by his audience was all that could be desired. Miss Beale was a newcomer to the Los Angeles platform. Her lucid tone was so appealing that she shared the honors with Amato.

A novelty was presented to Los Angeles by Alfred Kastner, Nov. 26, at the Gamut Club auditorium in his ensemble of eight harps. His assistants were Mrs. Wilbur, Miss Hogan, Miss Shelton, Miss Kastner, Hannah Davis, Dorothy Douglas, Blanche McDowell and Marie Brandes. The vocal soloist was Maurine Dyer, mezzo-soprano, heard to the accompaniments of Mr. Kastner's harp.

The Philharmonic Orchestra, this afternoon, at the Auditorium, in a varied program showed how it is being welded closer together under Mr. Rothwell's baton. The soloist was Fannie Lott, soprano, to whom the audience gave a goodly proportion of the applause of the day.

Fred W. Blanchard, who has been prominent in civic, political, club and musical matters, was the recipient of a gold watch from his long-time tenants of Blanchard Building, on giving up his lease last week.

LOS ANGELES, Nov. 21.—Opening its season at the Auditorium to-day the Woman's Lyric Club, one of the principal singing organizations of the West, presented a program. This was its first performance in the large auditorium and had unusual variety. In addition there were several solos by Theo. Karle, tenor; Modesta Mortensen, violinist; Ruth Shaffner and Louise Kohlmer. The instrumental forces were Mrs. Hennion Robison, pianist; Ray Hastings, organist, and Verne Deleot, violinist.

The Philharmonic has begun occasional trips into the surrounding cities. The first of these gave Riverside opportunity to hear this fine aggregation of instrumentalists.

The Scandinavian Male Chorus is now under the leadership of Hans Thomasen. Its opening concert this season presented as soloists Lillian Backstrand, soprano; Hjalmar Johnson, bass; C. B. Peterson, baritone; Irene Westlund and Dora Marker, pianists.

The Los Angeles Music Teachers' Association presented a program at the Gamut Club last week, with an admission fee for the purpose of raising a fund for the publication of compositions by local composers. John Bettin was in charge of the program.

The chorus choirs of Ontario and Up-land, directed by S. H. Blakeslee and S. Earle Blakeslee, combined in two programs under these conductors to-day. With a good-sized community chorus established and with the chorus of the Chaffee U. H. school, there is a large nucleus of a festival chorus, with the long-experienced S. H. Blakeslee to head it. W. F. G.

Homestead, Fla., Hears Its First Orchestral Concert

HOMESTEAD, FLA., Dec. 6.—The first orchestral concert ever presented in Homestead was given by the Miami Philharmonic under the direction of Mme. Hall on Nov. 26. The ensemble was good throughout. The one solo of the evening was given by Mme. Hall in the Chopin-Sarasate Nocturne. The concert was under the local management of Mrs. Henry Carter. A. M. F.

For her recital in Boston early in December Mme. Povla Frijsh has included in her second group an unpublished song by Charles Martin Loeffler, "Ton Souvenir." The song was sung by Mme. Frijsh three years ago at a Loeffler concert. As the famous "Bolero Triste" by the same composer which was dedicated to Mme. Frijsh, this song likewise exists only in Ms. form.

Good Music Year 'Round, Pittsburgh Club's Aim

Scheme Devised by Committee of Musicians' Club to Present Fitting Offering—Provide Full List for Weekly Programs in All Public Places

By Harvey B. Gaul

Pittsburgh, Pa., Dec. 5. THE "kick-off" is Monday, Dec. 6. On that day begins the season of Advent for good music in Pittsburgh, and it is the Musicians' Club that is giving forth the messianic utterance. The scheme for the popularization of good music has been under way for some time; it has been held in abeyance, so that the little wheels and the big wheels could be adjusted and cogged. And now all is in readiness, awaiting the gong.

The scheme was first devised by Victor Saudek, of the Saudek Ensemble, but he, wishing for a wider field, shunted the program over onto the shoulders of the Musicians' Club, Will Earhart, president. The Musicians' Club has planned a city-wide good music movement, entitled "Good Music Every Day," the committee in charge of furthering the scheme being comprised of Dallmyer Russell, Vincent Wheeler and T. Carl Whitmer, chairman. This committee has chosen and arranged, after a great deal of time spent in looking over catalogs and testing composi-

tions, a list of fifty-two short, attractive works of unquestionable appeal and undoubted musical quality. These works represent the composers of fourteen nationalities, and for the nonce affords the American composer a brief place in the sun of popularity. One of these works will be played and featured every day for a week by the orchestras in all the leading theaters, both of the spoken and silent drama. They will also be performed and billed by the orchestras of all the leading restaurants and cafes, and by the organists in all the leading picture houses. Later the committee hopes to spread the propaganda throughout the State, and if it proves successful, to make it a nation-wide movement.

The plan has been endorsed by a number of organizations, including the Pittsburgh Chamber of Commerce, the Pittsburgh Board of Trade, the Tuesday Musical Club (this organization has nearly one thousand women interested in music) and the Outlook Alliance with its many hundred members. These bodies are backing the plan to the limit of their abilities. When members of these societies go into a cafe or restaurant they

will ask that the orchestra play the musical number designated for that week. The interesting part of this plan is that adherents of good music will make their wants known, a sort of "If you don't see what you want, ask for it." The Pittsburgh papers have given the movement plenty of space and it has been well discussed in the clubs.

The Rowland & Clark Moving Picture Houses Co., which owns and controls some seven or eight movie theaters, has entered enthusiastically into the movement. The managers and musical directors of both the fine theaters, and the vaudeville houses, yes, and even those questionable homes of amusement, the burlesque houses, two of 'em, have expressed a desire to be included.

With all the agencies for good behind the movement, there is very little doubt of its ultimate success. The Musicians' Club committee has worked hard at the plan and the Musicians' Union has shown a vast amount of zeal in backing up the plan. It may not sound the death-knell of jazz and rag-time, but it will crowd them to some extent, and for that *gratias Deo!*

PITTSBURGH HEARS STARS

Claussen, Sassoli and Werrenrath Appear—Choral Society Sings

PITTSBURGH, PA., Dec. 4.—Julia Claussen, mezzo-soprano, and Ada Sassoli, harpist, gave the third of the Ellis Recitals. Mme. Claussen was at her best in the American songs of La Forge, Mary Turner Salter and MacFayden. Ada Sassoli provided a brilliant exposition of harp technique. Carl Bernthaler accompanied the singer skillfully.

The Pittsburgh Choral Society made its initial bow for the second season with Reinald Werrenrath as soloist. The chorus, under Charles N. Boyd, sang with assurance and accuracy. Mr. Werrenrath displayed many vocal beauties and Harry Spier played his accompaniments in a commendable manner. H. B. G.

Edith Moxom Gray Plays with Cleveland Symphony Orchestra

CLEVELAND, OHIO, Dec. 1.—Edith Moxom Gray made her first Cleveland appearance on Sunday as soloist with the Cleveland Symphony Orchestra. In the Tchaikovsky Concerto in B Flat Minor she proved herself to be a pianist of exceptional gifts, possessing excellent technical resources, beauty of touch and tone, and a fine sense of dramatic values. Her playing aroused the audience to a high pitch of enthusiasm, which was also evinced after her poetic reading of the Chopin nocturne she gave as an encore.

Josef Stopak Starts First Season Auspiciously

Since his debut at Carnegie Hall on Oct. 16 last, Josef Stopak, the American violinist, has found his services much in demand. He has played in Troy, Greenwich, Chicago, Boston and Stamford. Among his more important approaching engagements is one to appear in joint recital with Marguerite Namara in Elmira on Jan. 10. He is to play in Baltimore on Jan. 27.

Mabel Corlew Returns from Successful Tour with Lada

Mabel Corlew, soprano, has recently returned from an extended tour with Lada, the dancer, covering Pennsylvania, Ohio, South Carolina, North Carolina and Georgia. Mme. Corlew appeared in about fifteen concerts, in all of which she was cordially received. Aside from her joint appearance with Lada, Mme. Corlew was heard in solo groups. Many re-engagements resulted from her success in these concerts.

Sophie Braslau and Pavlowa Delight Audiences in Syracuse, N. Y.

SYRACUSE, N. Y., Dec. 6.—The Morning Musicals, Inc., presented Sophie Braslau, contralto, at the Mizpah Auditorium in the first concert of its regular series, with Mrs. Ethel Cave-Cole at the piano. Miss Braslau was heard to good ad-

vantage, and Mrs. Cole furnished sympathetic accompaniments. The auditorium was completely filled. Anna Pavlowa and her Ballet Russe appeared at the Armory Nov. 10, under the local management of Francis P. Martin. No more beautiful performance has ever been given here. Theodore Stier was the conductor of the orchestra. L. V. K.

Ellen Gorton Davis Scores at Testimonial Concert in Carnegie Hall

Ellen Gorton Davis, pianist and organist, was one of the soloists at the testimonial reception tendered to the Supreme Chancellor Knights of Pythias by the Domain of New York at Carnegie Hall. Miss Davis was cordially received by the large audience.

Godowsky and Rosen to Appear with Mount Vernon Glee Club

Leopold Godowsky and Max Rosen are appearing with the Mt. Vernon Glee Club, Theodore Van York, conductor, at the High School, Mt. Vernon, N. Y., on Dec. 15. It is of interest to note that C. P. Miller, vice-president of the Brunswick-Balke-Collander Company, for which these artists record, is a prominent member of the Mt. Vernon Glee Club.

Galli-Curci Makes Fine Impression on Asheville Audience

ASHEVILLE, N. C., Nov. 24.—Amelita Galli-Curci sang before more than 3000 persons gathered from all sections of Western North Carolina. She seemed to gain fresh inspiration and more charm with each number. The soprano was generous with encores. Homer Samuels, pianist-accompanist, and Manuel Berenguer, flautist, supported. E. W. H.

Boston Baritone in Recital

BOSTON, Dec. 2.—Loyal Phillips Shaw, baritone, gave a recital recently in Jordan Hall. His program included "Where E'er You Walk" from Handel's "Semele," and songs by Richard Strauss, Rachmaninoff, Gretchaninoff, Dobson, Crist, Herreshoff and Densmore. Angus Winter played the accompaniments. J. T.

Werrenrath Gains Striking Success in Recital at Anderson, Ind.

ANDERSON, IND., Dec. 2.—Reinald Werrenrath appeared here in recital under the auspices of the Anderson Music Study Club, Nov. 29. The singer's splendid voice and his personality pleased a large audience, and his reception was decidedly enthusiastic.

Grace Bonner Williams was the soloist at the Armistice Day program of the Boston Professional Woman's Club at the Popley-Plaza, at which Mrs. Calvin Coolidge was the guest of honor.

Hutcheson to Give Mixed Program on Dec. 13

Ernest Hutcheson, the Australian pianist who re-appeared in recital in this country last season in specialty programs, will give his first mixed program of four groups at Aeolian Hall, Monday evening, Dec. 13. This will be the first of a series of from three to five recitals to be given during the winter season.

Visitors and Local Artists Give Pleasure in Wichita

WICHITA, KAN., Nov. 26.—An artistic performance was given Wednesday night at the Forum by the Ruth St. Denis Dancers, assisted by Everett Olive, pianist, and Ellis Rhodes, tenor. Gilbert and Sullivan's "Mikado" was sung last night before a large audience at the Crawford in a most satisfying manner. T. L. K.

Mme. Sylva Active in Concert

One of the latest recruits to the concert stage, is Mme. Marguerite Sylva, the Belgian mezzo-soprano. Mme. Sylva recently gave a successful New York recital. On Dec. 16, Mme. Sylva will appear in Washington, giving practically the same program as was heard in New York.

Hear Viafora Pupil and Mrs. Cannes

Helen Leveson, soprano, an artist-pupil of Gina Viafora, gave much pleasure with her singing at the Kew Gardens Inn musicale on Nov. 21. Mrs. Leila Hearne Cannes also appeared as soloist on this program, to which she contributed several piano solos. Alice Siever was the accompanist for Miss Leveson.

Kitty Beale Touring Northwest

Kitty Beale, soprano of the Metropolitan Opera Company, who is in the midst of her busy schedule of concert engagements listed for this season, is scoring marked success in a tour of the Northwest. She was cordially received recently in Chicago, Seattle, Spokane, Walla Walla and Portland. Seven more concerts are booked for the Pacific Coast, and she will also be heard in Evanston, Ill., on her return trip to New York.

Macbeth Scores at McKeesport, Pa.

McKEESPORT, PA., Dec. 4.—Making her first appearance in recital here, Nov. 29, in the All-Star Series of Concerts, Florence Macbeth scored a pronounced success. Her interpretations of songs of six nations provided an unusual treat for music lovers of the city. Mr. George Roberts, at the piano, provided excellent support.

Alma Beck, contralto, was soloist with the St. Louis Choral Pageant Society in Rossini's "Stabat Mater" Nov. 30, and took part in the two memorial services of the Elks in Parkersburg, W. Va.

PARADISO PUPILS APPEAR

New York Vocal Teacher Presents Students in Recital Program

Donato A. Paradiso, New York vocal teacher, presented a number of talented singers in recital on the evening of Nov. 26. A program which comprised works of Proch, Arditti, Verdi, Dell'Acqua, Donizetti, Bizet, Delibes, Gechi, Flotow, Thomas, Ponchielli and Puccini, was given artistic interpretation by Amy Tomkinson, Jennie Soroca, Laura B. Ellis, Laddie MacCabe and Mollie Rosen-sweig.

The singing of Miss Ellis, Miss Rosen-sweig and Miss Tomkinson was deserving of especial praise. They were obliged to add several extras.

Madeline Zwerneman, pianist, a pupil of James L. Moylan, was heard in a sonata by Scarlatti and in Rachmaninoff's "Polichinelle." Valborg Teeling was the efficient accompanist. M. B. S.

Case and Jacobsen Heard Jointly in Chicago

CHICAGO, Dec. 1.—Anna Case, soprano of the Metropolitan Opera Company, appeared in joint recital recently with Sascha Jacobsen, violinist, in the Central Concert Company's series at Orchestra Hall. Miss Case's voice sounded somewhat cold. Sascha Jacobsen displayed an interesting tone, sweet and clear, but he played the Bach-Kreisler "Prelude" and "Gavotte" as if they were exercises to be gotten through with rather than concert pieces in the playing of which one can take delight. F. W.

Galli-Curci and Pavlowa, Stellar Attractions in Hartford's Week

HARTFORD, CONN., Nov. 6.—Amelita Galli-Curci appeared here in concert at Foot-Guard Hall recently, assisted by Manuel Berenguer, flautist, and Homer Samuels, pianist. There was a packed house, even the stage being occupied. The concert was under the management of George F. Kelley. On Nov. 2, Mr. Kelley also presented Anna Pavlowa and her dancers before large audiences. The audience was wildly enthusiastic. Theodore Stier conducted ably. T. E. C.

Hazel Harrison Discloses Gifts in Chicago Recital

CHICAGO, Nov. 13.—Hazel Harrison gave a piano recital in Kimball Hall last night, disclosing points of musical interpretation which should carry her far. Her program included the Liszt arrangement of Chopin's "Maiden's Wish," so popular with musical debutantes of the last generation, and several Liszt, Chopin and Beethoven numbers. F. W.

Spalding Soloist with Chicago Symphony Forces

CHICAGO, Nov. 27.—A satisfying interpretation of d'Indy's Second Symphony was that given by the Chicago Symphony yesterday afternoon. The symphony glowed with hot splashes of color as played by the orchestra. Albert Spalding, soloist, played Brahms' Concerto for Violin. Superb artistry marked his playing, and his easy poise and the graceful smoothness of his tone were memorable. F. W.

Sinsheimer Quartet and Francis Moore Heard at White Plains

WHITE PLAINS, N. Y., Dec. 2.—The fourth season of the Community Chamber Music Concerts was opened by the Sinsheimer Quartet at Parish House Hall. The program began with a Mozart quartet. With the assistance of Francis Moore, pianist, Bernard Sinsheimer and Wolfe Wolfsohn played the Bach Concerto for two violins. The pianist also contributed a Chopin Valse and joined the other players in the Schumann Quintet. For this noble program, well performed, the concert will be long remembered.

Music Imports Greatly Reduced

WASHINGTON, D. C., Dec. 8.—The Department of Commerce reports that in the three months, April, May and June, 1920, the importations into the United States of music in sheets and bound in books totaled \$10,595. For the same three months in 1919 the importations were \$29,818. A. T. M.



PORTLAND, ORE.—Charles South, violinist, and Margaret Notz, pianist, gave a concert lately in Kelso, Wash., to a capacity audience.

NEWPORT, N. H.—An interesting organ recital was recently given by Reginald Deming. He was assisted by Mrs. Olin D. Gray, soprano, of Cavendish, Vt.

CHICOPEE, MASS., Nov. 15.—Leonard Cunliffe, organist of Grace Church, has resigned his position and will leave for New York to study organ with T. Tertius Noble.

LOWELL, MASS.—The pupils of Louis Bennett recently gave a successful recital. They were assisted by Georges Laurent, first flute of the Boston Symphony.

LANCASTER, PA.—Twenty pupils of Elmer E. Scheid, assisted by Mrs. John B. Leaman, soprano, gave a recital in the main auditorium of the Church of God recently.

LANCASTER, PA.—One of the most enjoyable organ recitals given by the local Organists' Association was that offered by Rollo Maitland in Zion's Lutheran Church recently.

LAFAYETTE, IND., Margery Maxwell, soprano of the Chicago Opera, and Isadore Berger, violinist, with Agnes Blakfa, accompanist, were heard at the Elks' Hall recently.

WATERLOO, IOWA.—The Tammings Trio gave a concert in the auditorium of East High last week under the auspices of the women of the G. A. R. The accompanist was Guy Webster.

MANSFIELD, OHIO.—Two excellent concerts were recently given by Sonya Medvedieff, soprano; Philip Sevasta, harpist, and Lee Cronican, pianist, who were sponsored by the G. A. R. Post.

FORT WORTH, TEX.—Lambert Murphy gave a successful concert here Nov. 15, singing to an audience of 3000 in spite of the fact that other amusement houses were crowded to capacity the same night.

LOWELL, MASS.—Lucy Marsh, soprano, assisted by Julius Durlschkaivich, violinist, appeared in concert recently in the first in the series to be given under the auspices of the Down Town Men's Club.

PORT CHESTER, N. Y.—Ruth Kemper, violinist, and Louise Hubbard, soprano soloist of the Fifth Avenue Presbyterian Church, New York, were heard here recently at the Summerfield M. E. Church at separate musicales.

ORANGE, N. J., Nov. 10.—A big audience heard a splendid concert under the direction of Mrs. William S. Nelson for the American Committee for Devastated France, by George Barrère's forces and the Bohn Ballet Intime.

TORONTO, CAN.—A violin recital that attracted considerable attention was given lately by Manny Roth, pupil of Luigi von Kunits at the Canadian Academy of Music. Edith Pengilly, pupil of Peter Kennedy, assisted.

FRESNO, CAL.—The music-loving public was regaled by a song recital given at the Hotel Fresno by Bell Ritchie recently in a program consisting almost entirely of modern songs. Mrs. Romayne Hunkins was the accompanist.

TRENTON, N. J.—Harry Colin Thorpe of New York, vocal instructor at the Trenton Conservatory of Music, gave an interesting talk on "The Principles of Voice Mastery" recently, in his series of monthly lectures to the students.

ROCHESTER, N. Y.—A musical and dramatic recital was given recently by two junior pupils of Annie C. Parsons, pianist, and Mrs. Emma Jack, elocutionist, to a large audience of friends. Ruth

Berman, pianist, presented a worthy program.

CEDAR FALLS, IOWA.—John L. Conrad, tenor, and a member of the faculty of the music department of the State Teachers' College, left last week for New York on a several weeks' leave of absence to coach with metropolitan teachers.

WORCESTER, MASS.—The Vesper Mixed Quartet has recently been formed, consisting of Ruth Howe Donley, soprano; Lotta M. Smith, contralto; Charles A. Grosvenor, tenor, and Milton C. Snyder, bass. All the singers are well-known in church work.

RICHMOND, VA.—Mary Lackland, violinist, was the star of the recent student recital of the Musicians' Club in the auditorium of the Women's Club. Others taking part were Margret Barker, Mary Caperton, John Crowder, Etta Johnson and Adele Lewitt.

MIDDLETOWN, CONN.—Fred A. Wilbur, formerly organist at the Baptist church, has dedicated his new march to Rev. Dr. Herbert Judson White, pastor of the church. The composition was given its first hearing recently at one of the Sunday evening services.

LONG BEACH, CAL.—William Conrad Mills, manager of the Philharmonic Concert Course, lately presented Theo Karle in the initial concert of the season. He was assisted by the Noack quartet, composed of members of the Los Angeles Philharmonic.

TORONTO, CAN.—A choir of sixty-five voices from the Centenary Methodist Church in Hamilton, Ont., under the direction of W. H. Hewlett, gave an enjoyable concert in the Walmar Baptist Church recently. Mrs. H. V. Hamilton, soprano, was the soloist.

MOUNT VERNON, IOWA.—A group of songs by Horace Alden Miller of Cornell College Conservatory with words by Vachel Lindsay was the feature of the recent meeting of the Entre-Nous Club here. The Club is this year studying American composers and their work.

SIOUX CITY, IOWA.—Hamlin Hunt, organist at the Plymouth Congregational Church of Minneapolis, Minn., gave an organ recital in the First Congregational Church under the auspices of the choir and music committee of the church recently. Mrs. Paul MacCollin, soprano, assisted.

LONG BEACH, CAL.—"Mus'c Week" was celebrated last week, in which practically all the musical forces of the community joined to make it a success. From two to six programs were given each day in various auditoriums in the city, notable features being community sings and neighborhood music programs.

MANSFIELD, OHIO.—Announcement that the U. S. Marine Band would play in Mansfield, brought forth an audience which taxed the capacity of the Opera House. An excellent program was presented with fine finish. The soloists were Fritz Miller and Gerold Schon, 'cellos, and Arthur S. Whitcomb, cornet.

LAFAYETTE, IND.—Elsie Klotchenbucher, pianist, gave an enjoyable complimentary recital to her friends at the Y. M. C. A. Auditorium recently. She was assisted by Bertha Ridgely Pearce, soprano, who sang two groups of songs by Miss Klotchenbucher, to lyrics by Eliza Dana Weigle, a resident of Lafayette.

ALBANY, N. Y.—The Albany Maennerchor has elected the following officers for the year: President, Henry O. Sturm; first vice-president, Christian T. Martin; second vice-president, Theodore Stoer; recording secretary, Franz Francke; financial secretary, August Weber; librarians, Fred Phillips and Adolph Fraser.

MANCHESTER, N. H.—Pauline Austin and Maurice Hoffmann, Jr., pianists; Frederick E. Mindt and Nathan Navro, 'cellists, gave a chamber concert recently under the auspices of the music department of the Manchester Institute of Arts and Sciences. Rudolph Schiller, violinist, superintendent of the department, conducted.

NEW BRITAIN, CONN.—A recital was given at the Elks' Hall under the auspices of the local Masonic orders at which Marie Deutscher, violinist of New York, was heard. She was accompanied by Josephine Frey. Joseph Clair Beebe gave an enjoyable organ recital at the South Church recently, assisted by Mrs. Norman Hobson, contralto.

ASHEVILLE, N. C.—The Saturday Music Club presented at its last weekly meeting a program of American Indian music. A paper on "Primitive American Music" was read by Mrs. Wallace Davis. McDowell's "Indian Suite" was played. Several numbers by Cadman and Lieurance were sung by Mme. Ogle and other Asheville soloists.

ARDMORE, OKLA.—Under the auspices of the Athletic Association of the Ardmore High School, the Gray-Lhevinnes gave a memorable recital at the High School on the evening of Oct. 30. The program included a number of their own compositions. This was the first appearance of these young artists in this city. They were well received.

CEDAR RAPIDS, IOWA.—The second Coe College Conservatory faculty recital was given before a large audience in Sinclair Memorial Chapel, Nov. 9. Marshall Bidwell, instructor in organ, was the favorite of the evening. Louise Mansfield, teacher of singing, and Louise Crawford, instructor in piano and theory, also gave several numbers.

PORTLAND, ORE.—Katherine Kern lately presented a number of students in recital at her residence. The following students appeared: Zelma Daverin, Margaret Wiencke, Burt Waller, Rodney Banks, Margaret McCracken, George Barrette, Irene Smith, Dorothy Whitehead, Helen Sumption, John McCracken, Katherine Smith, Ruth Morrison and Dorothy Taylor.

TORONTO, CAN.—The choir of St. James Square Presbyterian Church, under the direction of Edward L. Crawford, gave an interesting concert recently, assisted by Mrs. E. Bedgood, soprano; Mrs. E. G. Martin-Perry, contralto; Ethel Witherspoon, contralto; L. Briggs Lawrence, tenor; J. D. Richardson, basso; Edward L. Crawford, baritone, and Alice Trotter, organist.

PORTLAND, ORE.—The Cadman Musical Club held its semi-monthly meeting at the home of Mrs. C. F. Easter, Nov. 9. An interesting paper on "The Origin of the Piano" was read by Mrs. Paul Vesburg. Those who took part were: Mrs. R. Freeman, Mrs. Harold Dayley, Mrs. Ralph Doty, Mrs. Charles Campbell, Mrs. C. F. Easter, Mrs. C. L. Moody, Mrs. Tandy Hunt, and Mrs. Carl Grissen.

INDIANA, PA.—At the festival of music, to be held this year in March, the big feature of the event will be the appearance of the Cincinnati Symphony Orchestra. As usual, the festival will be given by the five music clubs of the city, and is to be directed by Mr. Shure, Mrs. Leila Farlin Laughlin, Nan P. Lumley, V. J. Barlow, Mary St. Clair King, Evangeline Loeffler, Orca Reinecke and Mrs. V. J. Hopkins.

NEWARK, N. J.—The music department of the Contemporary Club has arranged a series of programs under the direction of Mrs. Robert A. Baldwin, of which the first was given in the form of an opera recital by Mrs. George Lee Bready. The Music Study Club, which has recently enlarged its membership considerably, took up the study of two-piano music at its meeting Wednesday morning, Nov. 17.

SIOUX CITY, IOWA.—At a recent meeting of the Musicians' Club the following officers were elected: President, Mrs. Olive Wheat Fleetwood; secretary-treasurer, Esther MacFarlane. Mrs. Fleetwood outlined a program for the club along social and class study lines. A committee of local teachers has been appointed to assist Arthur Poister, head of the high school music classes, in the outline of a more suitable and uniform music extension course.

SIMSBURY, CONN., Nov. 20.—An interesting concert was given at the Ethel Walker School on the evening of Nov. 13, by Lisbet Hoffmann, pianist and head of the piano department of the school, and Grace Gertrude Williamson, contralto, in charge of the vocal department. Because of the large enrolment this season, new teachers have been added to the faculty. Louis Eaton has been placed in charge of the violin department with Miss Sunn as his assistant.

ALBANY, N. Y.—Russell Carter, specialist in music of the State education department, has been appointed organist and choirmaster of the Memorial Baptist Church, and Mrs. Burt R. Richards, contralto, and Mrs. Elsie Vosburgh Whitman, soprano, are new members of the choir. Mrs. J. Malcolm Angus has become soprano soloist at the Madison Avenue Presbyterian Church. Kolin Hager has resigned as baritone soloist at the Emmanuel Baptist Church.

LOWELL, MASS.—A program of American Music was given at the Middlesex Women's Club by local musicians recently. The program was arranged by Mrs. May S. Spalding. Earl Leadbetter, Mrs. Walter Reilly and Hazel Wirt, assisted by a chorus, contributed the musical numbers. A Girls' Community Service Glee Club has been organized under the auspices of the Community Service Music Committee, with Jessie Hager, director, assistant supervisor of music in the public schools.

ALBANY, N. Y.—The Monday Musical Club devoted its recent meeting in the Historical Society Auditorium to the study and illustration of Russian music, with a paper on "Development of Russian Music," by Mrs. J. W. Pattison. The program was given by Mrs. George D. Elwell and Mrs. Roswell P. F. Wilbur, pianists; Lillian Jones, violinist; Mrs. Edward H. Belcher, soprano, and Mrs. Edgar S. Van Olinda, contralto. The accompanists were Mrs. Ronald Kinnear and Madelyn Preiss.

PORTLAND, ORE.—The first recital of the season was given by the piano students of the Becker Conservatory of Music in the Lincoln High School Auditorium recently. Those participating in the program were Laura Waldron, Margaret Dunn, June Kister, Margaret Kempenich, Elenore Schiewe, Katherine Sergeant, Wilma Enke, Lois Manchester, Margaret Sutton, Esther Strickler, Zeta Rath, Mabel Burrows, Helen Norbon, Murray Burns, Henri Arcan, Ernest Burrows and Rouen L. Faith.

MORGANTOWN, W. VA.—At the annual meeting of the State Education Association held this month in Parkersburg, Agnes C. Johnson of the Public School Music Department of West Virginia University School of Music, was elected chairman of the music section of the Association for the coming year. Miss Johnson also addressed that section on the subject of "High School Credit for Outside Music Study." The community singing at the general sessions was in charge of Director Black of the School of Music, and Miss Johnson.

PORTLAND, ORE.—The Carrie Jacobs-Bond Musical Club met recently at the home of Edessa Nudelman, with Sylvia and Lawrence Overbeck assisting the hostess. The following members presented a program under the direction of Mrs. Carrie R. Beaumont: Mariam Tobey, Dorothy Gruber, Florence Weinstein, Margaret and Elizabeth Reynolds, Irene Horn, Lucille Dixon, Eleanor and Marjorie Scott, Helen and Marion Smith, Virginia Hale, Helen McCraney, Frances Jordon, Margaret Hune, Helen Rittenour, Edessa Nudelman, Zanley Goldstein and Sylvia and Lawrence Overbeck.

LONG BEACH, CAL.—About 100 musicians attended a dinner recently for the purpose of furthering the community spirit of service and co-operation. The guests included Mrs. Abbie Norton Jamison, president, California Music Teachers' Association; Alexander Stewart, organizer of community music for the National Community Service; Frank H. Colby, editor *Pacific Coast Musician*; Wilbur K. S. Ross, director of drama and pageantry, National Community Service; Helen Spaulding, extension work, University of California; Mr. Buffum, president Chamber of Commerce; Eugene E. Tinker, Commissioner of Affairs; Mrs. Emmons, chairman Community Service; Lucy E. Wolcott; L. D. Frey and Clarence Krinbill, Rita Gould, toastmistress, and Earl Meeker.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Pupils of Laura Morrill, New York vocal teacher, were the featured soloists at a studio musicale on Nov. 21. Grace Nott, Sarah Edwards and Florence McCullagh, the last only nineteen years old, gave pleasure with their contributions to the program.

On Nov. 23 Miss Edwards was a guest of honor at the meeting of the Theater Club at the Hotel Astor. Miss McCullagh was also present at this meeting, and both sang. Miss Nott was soloist at a *Globe* concert at Cooper Union recently.

Claude Warford announces several recent engagements for his pupils. Bert Gardner, baritone, was chosen by George M. Cohan for the leading male rôle in the road company of "Mary." Mary Gardner has been booked with the Keith Circuit. Ralph Thomlinson's imminent concert engagements include appearances with the Euphony Society and in Goshen, N. Y., Roselle and Flemington, N. J., and

Milford, Conn. Edna Peard, contralto, leaves Dec. 17, to fill several engagements in the South. Gertrude McDermitt, contralto, is booked for two Newark appearances the week of Dec. 13. Katharine Lauer, soprano, is engaged for a *Euterpe* musical on Dec. 9, and David Elder, tenor, for the Empire State Society's concert at the Waldorf, Dec. 24.

The fourth annual concert by students of the Ziegler Institute of Normal Singing at the Bowery Mission, was given on the evening of Nov. 23, by Edna Robinson and Rosalinda Ross, sopranos, the latter of whom made her first appearance at the concert.

Rosamond Crawford, a gifted young pianist, pupil of Frank La Forge and Ernesto Berumen, has been playing in the South and Southwest with marked success. Miss Crawford has played the *Romance* and *Valse de Concert* by La Forge at all her concerts.

FINE CONTRIBUTIONS MARK ORGAN MONTHLY'S ISSUE

October and November Magazines Contain American Organ Works of High Order

The October and November issues of that interesting new magazine, the *American Organ Monthly*, contain material that cannot fail to engage the attention of progressive players of the organ. In the October issue we find a short recital piece entitled "Day Dreams," by Stanley T. Reiff, a transcription by Lynwood Farnam of Couperin's familiar "Soeur Monique" and a Festival March by Edwin Grasse. There is also a splendid article, "One Technical Foundation of Composition," by Mortimer Wilson.

Mr. Grasse is represented in the November issue by a Nocturne in E, while the other organ pieces in the issue are a "Canto Calmato," by Orlando A. Mansfield, an English organist and composer, who teaches at Brenau College, Gainesville, Ga., and a Roulade by Seth Bingham. Dr. Mansfield is the author of an article in the same issue, called, "Some Bygone Uses and Abuses of the Church Organ."

Edward Shippen Barnes, one of the most gifted of contemporary American organ and church composers, has as editor of the *American Organ Monthly* shown himself also a discriminating literary judge. The articles that have appeared in his publication have been of distinct merit and have been worthy of the attention of all lovers of organ and organ music. The compositions issued each month have been varied. An article in the November issue, apparently written by the editor, explains that some readers of the journal have complained that the lighter recital compositions which have been published in the magazine have been "too cheap"; also, that some readers have written him that the serious organ pieces brought forward suffer from being "jammed up with enough harmonic changes for a whole symphony." We do not make bold to say which of the two factions is right. But we do hope that Mr. Barnes will continue to put forward such fine, uncompromisingly serious organ compositions as the Sowerby, Grasse, Bingham things he has given us and vary the output, as he has so skillfully done, with an occasional piece of Reiff, Mauro-Cottone and other tunelessly pleasant persons who write for the organ. He has as yet issued no Andantino in D Flat! A. W. K.

Lifschev Leaves Chamber Music Forces for Concert Field

Samuel Lifschev, viola of the New York Chamber Music Society since its inception, resigned his post on Nov. 27 and will devote himself to solo viola playing and ensemble work, in which field he has won wide recognition in the past five years.

Liszniewska Triumphs with Sokoloff Forces in Akron

CINCINNATI, OHIO, Dec. 6.—Mme. Marguerite Melville-Liszniewska appeared as assisting soloist with the Cleveland Orchestra, under the baton of Nikolai Sokoloff, at Akron, Ohio, Nov. 30, when she

offered the Saint-Saëns G Minor Concerto. After this number the artist was recalled many times and was obliged to respond with an encore. Other numbers on the program included the Symphony in E Minor by Rachmaninoff and the Prelude to "Meistersinger." Despite the inclement weather there were 3000 persons present and both the orchestra and pianist were given an ovation. The preceding evening Mme. Liszniewska was heard at the home of Mrs. Arthur Espey, at which time the Chamber Music Organization of this city gave its first official concert. The program for the occasion comprised the Mozart String Quartet in E Flat and the Schumann Piano Quintet with Jean Ferd at the piano.

Florence Macbeth Active in Concert and Opera

Opera stars to-day, as a rule, have few leisure moments, if Florence Macbeth's activities can be taken as a criterion. Straight from New Bedford, Mass., where she had sung her fortieth concert of the season, she arrived at Chicago on Nov. 19 just in time for her appearance as the Doll in "Tales of Hoffmann." With only five days left she prepared for her debut as Mimi in "Bohème" on Thanksgiving Day. On the 27th she again undertook *Olympia* and on the 28th appeared with Ruffo as *Gilda* for the only performance in Chicago of "Rigoletto." Then, off that night for another series of concerts commencing next day at McKeesport, Pa.

Braun School Pupils Give Program at Pottsville

POTTSVILLE, PA., Dec. 2.—The pupils from the violin, voice, expression and piano departments of the Braun School of Music combined in giving an interesting hour's program on Nov. 30. Those who were cordially received included Gertrude Klein, Alice Weiner, Gerald Jacoby, Abraham Zupowitz, Thelma Rauch, Clara Elizabeth Dengler, Evelyn Moyer, Ethel Spehrley, Edith Pfeffer, Albert Berger, Walter Reese, Edith Boyer, Lillian Klein, Sylvia Eber, Katharine Berger, Gay Harper, Helen Seaman, Betty Yingst, Verna Frantz, Carda Elliot, Iona Paxson, George Mathias, Mary Jones.

Ada Tyrone Engaged for Newark Festival

Ada Tyrone, soprano, who has just returned from a Canadian tour, including an engagement with the Halifax (N. S.) Philharmonic Society, Nov. 29 and 30, has been booked to appear at the Newark Festival, May 8, 1921. Miss Tyrone is also to sing with the Providence Glee Club, Jan. 21, 1921, and a New York recital, Feb. 10, 1921.

May Peterson to Offer Unusual Program in New York Recital

Giving her only New York recital of the season May Peterson, soprano of the Metropolitan, will appear at Aeolian Hall Monday afternoon, Dec. 13. Departing from the conventional she will sing a first group of old Catalan and French folk numbers and Caccini and

Bach works. Her French songs include Chausson and Staub, as well as two French-Canadian folkpieces arranged by G. A. Grant-Schaefer, Schubert, Mahler and Dirk Foch comprise the Lieder group, followed by a final varied group, including songs by Cyril Scott, American songs by Spalding and Kramer and two Scandinavian songs by Sjögren and Dannstrom.

GAINS HONORS ABROAD

De Roda Helmuth, Coloratura, Shortly to Make Début Here

De Roda Helmuth, coloratura, who gives her début recital at Carnegie Hall on the evening of Dec. 13, is another American girl who made good abroad. Miss Helmuth studied at the Paris Conservatoire under Toqui and completed the comprehensive course with honors; in Berlin, with Nicholas Kempner, and to complete her extensive musical training, she went to Florence where she worked with Borelli. It was Mme. Padavoni, who, after hearing De Roda Helmuth sing at a private affair in New York, insisted on taking her to Italy with her and supervising her musical education in that country.

Like many other young American singers who received their training abroad before the war, De Roda Helmuth made her début in Germany. Her first appearance was made at Frankfurt. So auspicious did this occasion prove to be, that she was immediately thereafter engaged for many concert and operatic engagements in the principal cities of Germany where she met with singular success. She toured in concert through Austria and Switzerland and while in Vienna she was "commanded" to sing for the late Emperor Franz Joseph.

John Hermann Loud Features New Native Works on Boston Program

BOSTON, Dec. 6.—John Hermann Loud, F.A.G.O., gave the first of three organ recitals, Nov. 29, at the Park Street Church, before an unusually large audience, his program including the new "Pilgrim Suite" by M. Austin Dunn, and "Persian Suite" by R. S. Stoughton. This month he is to play in Milford, N. H.; Peabody, Mass.; Gloversville, N. Y.; Troy, N. Y., and Milford, Conn., with a number of other dates to be decided.

Nevada Van Der Veer, mezzo-contralto, will give her annual New York recital in Aeolian Hall on the afternoon of Dec. 29.

Passed Away

George Sullivan Sweet

The vocal branch of the teaching profession was deprived of a prominent figure by the death, at the Presbyterian Hospital, on Dec. 5, after a brief illness, of George Sullivan Sweet. Mr. Sweet was formerly well-known as a baritone. Born in Boston sixty-six years ago he came to New York in his boyhood, and at the age of seven sang at the Brooklyn Academy of Music at a benefit concert. Later he was soloist at St. John's Episcopal Church, Brooklyn, and at the Church of the Covenant in New York City. He then went to Italy for training and studied under Luigi Vannuccini, Felice Varesi, Tommaso Salvini and others. Entering the operatic field he sang prominent parts with Mme. Gerster as a member of the Strakosch Italian Company, and then with Adelina Patti in Berlin. He opened a studio at 489 Fifth Avenue in 1889, but removed later to the Metropolitan Opera Building. He leaves a widow and one son.

Theodore J. Toedt

NEW ROCHELLE, N. Y., Dec. 4.—Theodore J. Toedt, a prominent concert and oratorio singer, died yesterday at his home at the age of sixty-seven. Mr. Toedt was born in New York and as a boy, was treble-soloist at Trinity Church. His mature voice was a tenor of fine quality. In 1879 he made a tour of the United States as a member of the Carlotta Patti concert company, his associates, besides Mme. Patti, being M. de Munck, cellist, her husband, and Theodore Katten, pianist. From that time until he was attacked by paralysis of the throat and blindness and forced to abandon public singing he was one of the most sought after oratorio and concert tenors in the country. He sang at eighteen concerts of the Oratorio So-

HEAR TWO ENSEMBLES IN ST. LOUIS WEEK

Lashanska with Symphony and Notable Quartet with Pageant Chorus

ST. LOUIS, Dec. 1.—At the third pair of Symphony Concerts Hulda Lashanska, the gifted American soprano, came forth and ingratiated herself with a great part of the St. Louis music public. She has one of the most musical and finely cultured voices heard here and was given a most spontaneous and hearty reception. It is to be hoped that she can be heard here again and soon. Mr. Zach had his men finely keyed up for a rather miscellaneous program. Each concert reveals additional delight in the orchestra and its balance is rapidly improving.

By far the greatest choral performance in years was offered last night at the Odeon by the Pageant Choral Society under the baton of Frederick Fischer, accompanied by the entire St. Louis Symphony and a fine array of solo talent. They are to be commended for giving to us something not only unusual, but most progressive. The quartet engaged consists of Idelle Patterson, soprano; Alma Beck, contralto; Robert Quait, tenor, and Fred Patton, basso. All were new here except Patton, and all were in fine voice.

Last Sunday's "Pop" concert was featured by the solo playing of H. Max Steindel, first 'cellist of the orchestra. He played magnificently and added an extra. As usual there was a packed house. Dean P. C. Lutkin of the School of Music of Northwestern University was here last week in community singing work, giving several evenings to the singing of hymns in the churches. Congregational singing was his theme.

H. W. C.

Engage Charlotte Peegé for Newark Festival

C. Mortimer Wiske, director of the Newark Festival, has engaged Charlotte Peegé, contralto, for the festival, to appear May 8, 1921. Other important engagements for Miss Peegé include Boston Handel and Haydn Society, New York Mozart Club and Akron Tuesday Musical Club.

ciety between 1881 and 1890 and was often heard at concerts of the Handel and Haydn Society of Boston and at festival concerts conducted by Theodore Thomas in Cincinnati, Chicago and other Western cities. He was long the solo tenor of the choir of St. Bartholomew's Church, where his wife, Mrs. Ella Toedt, whom he married in 1888, was the solo soprano for many years.

Ole Theobaldi

CHICAGO, Nov. 25.—Ole Theobaldi, violinist, who held positions as court-violinist with the royal families of Russia, Denmark and Sweden, and who had sixty-two medals and decorations for his services, died on Nov. 23, at the age of fifty-three. Mr. Theobaldi had been a citizen of the United States for eighteen years and had lived in Chicago since 1912. The late Ole Bull is said to have regarded him as his successor and in view of that fact, willed him his violin valued at \$100,000.

Mrs. Boswell Reed

Mrs. Boswell Reed, of Goderich, Ontario, said to have been prominent as a concert singer in Canada and the West, was burned to death in the apartment-house fire in Fifty-seventh Street, New York, in the early morning of Dec. 2.

John Haupt

John Haupt, second tenor of the New York Quartet, died after a short illness, of diabetes, on Nov. 29. Mr. Haupt, besides belonging to the New York Quartet, was a member of the Schubert Maennerchor, the Arion Liedertafel and the Lincoln Lodge, No. 748.

Albert F. Mackie

ROCHESTER, Dec. 6.—Albert F. Mackie, a musician of New York City, dropped dead while marching with a navy recruiting band in Rochester yesterday.

England Music-Hungry, Says Elwes on Arrival

Famed English Tenor Notes Particularly Increase in Demand for Chamber Music—Will Tour in Canada and United States—His War-Time Activities—England Turning Eagerly to Music—Will Introduce Works of His Compatriots—Champions the British Composer

GERVASE ELWES, English tenor, celebrated in oratorio and recital, arrived in New York on the Celtic on Saturday morning of last week. He was accompanied by his wife, Lady Winifred. An engagement to sing at Winnipeg on Thursday evening, under the auspices of the Men's Musical Club, necessitated his departure for Canada on Monday, but after singing in different Canadian towns he will return to the United States. He is to make his first New York appearance in some years early in January, in a recital at Aeolian Hall.

Throughout his career as a singer Mr. Elwes has been closely identified with oratorio, which is much favored in England. He is also noted as a recital artist, his exceptional interpretative gifts making him a dominant figure in English song. In England he is a lucky composer who has Gervase Elwes to introduce his songs, for the tenor combines artistry of the highest degree with a peculiar ability to bring out beauties that might otherwise be hidden, and to make his audience realize with him the sentiment or feeling of a work. Many distinguished English song-writers have written for Elwes. His exquisite singing of ballads and simple songs is known throughout the world by virtue of his records for the gramophone. In the more sustained work of oratorio he occupies a distinctive place. America knows him best through his appearances in Elgar's "Dream of Gerontius."

England in War Time

Mr. Elwes was last in the United States in 1914, the year in which he sang the St. Matthew Passion in Amsterdam under the direction of Mengelberg, the famous Dutch conductor. That was a unique distinction for the Englishman, as all others in the performance were Dutch. He was invited to go to Amsterdam again the following year, but the outbreak of the war interfered with the plans of musical Europe. Discussing his activities during the war years, Mr. Elwes told the writer that he had spent much time in singing for various funds of a national or charitable character. They were anxious times for the tenor and his charming wife, for four of his sons were in khaki, fighting. "Fortunately enough," Mr. Elwes said with a smile, "they all came home at the end of the war; after going right through it."

Work of Choral Societies

Apart from war fund benefits, there was plenty to do in war-time England, for, as in other countries, the reaction of the people from the constant horror and strain was pronouncedly toward music. Choirs certainly were depleted of male singers by the call to arms, but choral societies yet called for the services of prominent soloists, and Mr. Elwes was kept busy. Some of the smaller societies were unable to hold together, but the older organizations of London and those in the north of England and Scotland went on with their work.

These choral societies are great factors in the education of the English people, and a continuance of their work was of the utmost importance. There was no musical set-back during the war, and, in spite of the trying economic conditions, after-war England turned, and is still turning, to music with enthusiasm.



The Noted English Tenor, Gervase Elwes, Who Arrived in New York on Saturday, After an Absence of Six Years

"Since the war," said Mr. Elwes, "there has been a very large increase in musical activities in England. And quite a goodly list of young composers are turning out very fine work. I am looking forward to singing some of their productions here. Most of these writers are modern in their tendencies, although their work is individually distinctive. Some, on the other hand, are working on lines more classical."

British Composers of To-day

There is one name that always suggests itself whenever modern English composition is the topic; the name of Cyril Scott. Mr. Elwes speaks of that poet-composer as a man who stands quite by himself. It is natural then to talk about the probabilities of a school arising; to ask whether there are any notable followers of Scott. "Followers?" says Mr. Elwes. "There are imitators!" Which is a way of emphasizing the fact that Cyril Scott has made for himself a very definite niche.

There are other figures distinctive, though in a different way. Mr. Elwes has a great affection for Percy Grainger's music. He makes that plain. Grainger and the tenor are warm friends, and one of the delights of the visitor's arrival in New York was his meeting with the composer-pianist. "There are men of standing to-day," Mr. Elwes remarks, after he has paid tribute to his friend, "figures like Balfour Gardiner, Roger Quilter, Vaughan Williams, who are showing much originality and producing work of artistic quality and charm. They are all moderns, although they vary in their methods. Quilter, I think, is the best lyric writer we have to-day. Then for weight and importance and promise there is Vaughan Williams. I hope to do one of his finest works with the London String Quartet in America."

Another name is added to the list—Frank Bridge. "Yes! I have sung a number of his songs, and he is also doing most notable work in chamber music. And peculiarly enough there is a very decided increase in the demand for chamber music in England. It is a good sign, for chamber music requires more culture in audiences. There is also a great call for orchestral music, and the orchestras are in a particularly flourishing condition."

Last month Mr. Elwes, after canceling all winter engagements in England to enable him to make his trip to America, gave a farewell recital in the Aeolian Hall, London. His program included H. Walford Davies's "Four Songs of London" and other modern English works, and there was a remarkable demonstration by the audience at the end of the list, indicating very clearly the place this singer has won for himself in London, where listeners are usually more phlegmatic.

Mr. Elwes, if his first course had been pursued, would have been lost to the world of song, for he began life in the diplomatic service. He studied composition in Vienna and later was trained in the vocal art by Bouhy at Paris. Although he gave much attention to opera as a student, he inclined more to oratorio, and he has made no operatic appearances. So far, apart from the engagements already indicated, Mr. Elwes has not completed his plans, and it is possible he will not return to England until May next. He hopes to visit the United States again next season and take a part in the musical activities in this country.

P. C. R.

OPENS STIEFF HALL SERIES

Guidi Gives First Public Recital in Baltimore Auditorium

BALTIMORE, MD., Dec. 1.—Scipione Guidi, violinist and concertmaster of the National Symphony, New York, with the assistance of Howard R. Thatcher, pianist, gave the first public recital of the season at Stieff Hall, Tuesday evening, Nov. 30. The violinist revealed abundant temperament and technical ability and had to append several extra numbers to his interesting program. Mr. Thatcher played the accompaniments in capable style and supported the artist admirably.

This was the first of a series of recitals which will be given in Stieff Hall this season under the auspices of Charles M. Stieff, Inc. The affairs will be of the most artistic character and will appeal to a very discriminating class of music-lovers. The attendance is by invitation solely.

Prominent artists have been engaged and will appear in subsequent recitals, among them being Alice Nielsen, Martha Atwood, Oliver Denton, Rafaelo Diaz and Helen Desmond.

Honor Von Mickwitz on Arrival Here

Harold von Mickwitz, who has recently established his studio in New York, was the guest of honor at a tea given by Helen Norfleet on Sunday afternoon, Nov. 28. Among the present and former pupils of Mr. Mickwitz who attended were Nothera Barton, Director of Music, College of Industrial Arts, Denton, Tex.; Wynne Pyle, Louise Loue Wise, Joseph Wynne, Harold Morris, Alexander Russell, Waldine Russell, Lester Hodges of Cleveland, Marion Cassell of the Mannes School faculty, and Nettie Tillett of Texas. The afternoon's interest was heightened by the informal playing of several artists present. Mr. Mickwitz played, by request, his own Impromptu, and afterward the "Kreisleriana" of

Schumann, revealing its intimate beauties with subtlety and skill. Edwin Hughes, Ralph Leopold and Harold Morris each added a group to the program, and Mr. Viafora, who with Mme. Lina Viafora was present, aroused no little amusement and enthusiasm by sketching with incredible rapidity and cleverness the caricatures of some of the artists.

CROWDED FIELD FORCES DETROIT SERIES TO CLOSE

Community Course Under Hoexter Forced to Discontinue—Tickets Transferred to Devoe Course

DETROIT, Dec. 6.—Herman Hoexter, manager of the Community Concert Course, has announced that his series will be discontinued and that course ticket holders will be transferred to the Devoe Philharmonic Course. The Community Concert Course was inaugurated in the early autumn, with the substantial backing of David Brown and Harry Z. Brown but has not proved a financial success. The prices were considerably lower than the usual schedule and the series contained eight concerts, two of which have been given. Eddy Brown and Leo Ornstein both gave thoroughly enjoyable recitals to small audiences, while Rosa Raisa and Giacomo Rimini should have provided the third. The non-appearance of these artists, no doubt, hurt the seat sale for the course, for the audience sat in Orchestra Hall until 9 o'clock before notice was given that the event was off. The concert company was in no way to blame for that fiasco, as no notice of cancellation had been received from the two singers.

"We started the Community Concert Course," said Mr. Hoexter, "because we thought that Detroiters would flock to hear good music at popular prices, but apparently we were mistaken. The local concert season is extremely overcrowded and, being the newest course, we felt that we should be the ones to retire and leave the field to the others."

Keen disappointment was felt when it was made known that Mary Kent, a former Detroit girl, will not be heard next week. Others who were cancelled are Lada, Christine Langenhan, William Robyn, Mana-Zucca, Hans Hess, Kubelik, Lhevinne and Craft. M. McD.

Affiliation of Associations Deals Death Blow to "Tax-Free" Music

As a result of the affiliation last week of the American Society of Authors, Composers and Publishers and the Music Publishers' Protective Association, practically all the elements of the music publishing industry will be incorporated in one body and it is expected will be able to present a united front on the question of collecting royalties for the public performance of copyrighted music in accordance with the copyright law. It is planned to give the publishers fifty per cent of the royalties collected, and twenty-five per cent each to the composers and authors. The affiliation is said to deal the death blow to "tax-free" music.

CHICAGO.—Felix Borowski lately lectured on the early development of musical notation in the Ziegfeld Theater.

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